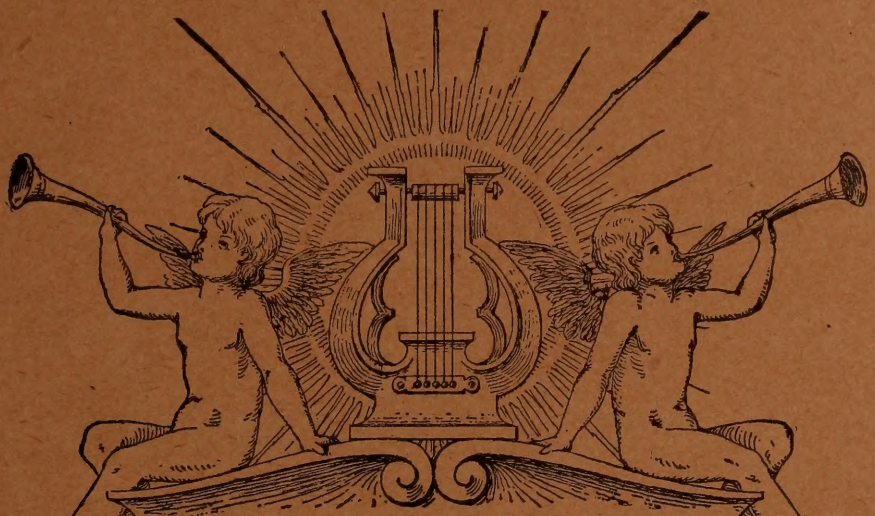
Miscellaneous Programmes

THE AUDITORIUM, STUDENT ALUMNAE BUILDING
WELLESLEY COLLEGE
Thursday Evening, October 29, 1925, at 8.00



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INC.

FORTY-FIFTH
SEASON
1925-1926

PROGRAMME



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FORTY-FIFTH SEASON, 1925-1926

Boston Symphony Orchestra

INC.

SERGE KOUSSEVITZKY, Conductor

Programme

THURSDAY EVENING, OCTOBER 29

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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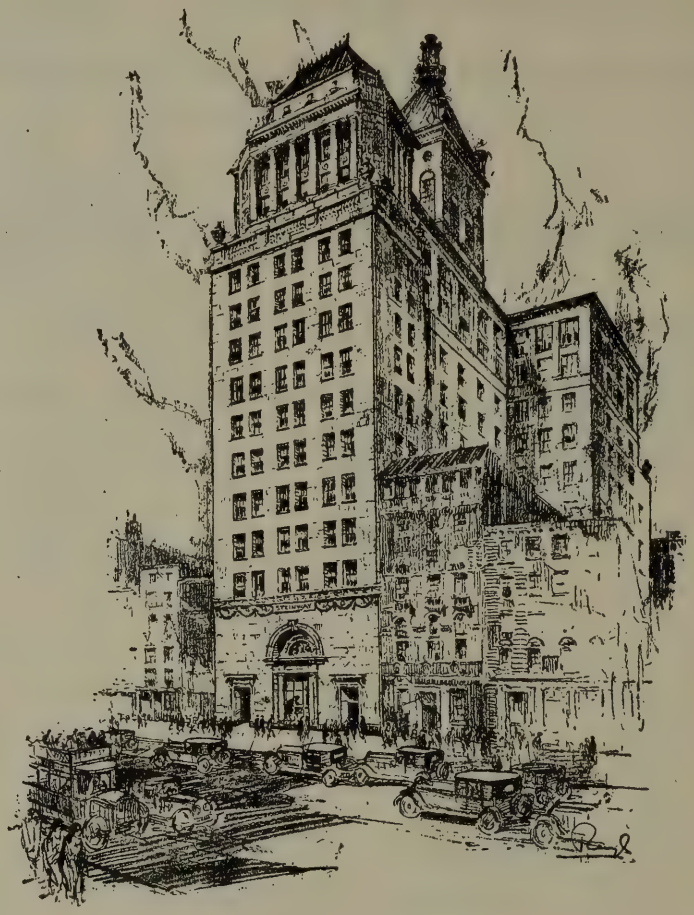
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Forty-fifth Season, 1925–1926

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PERSONNEL

Violins.

Burgin, R. *Concert-master*
Theodorowicz, J.
Hoffmann, J.
Kreinin, B.
Gerardi, A.
Eisler, D.
Hamilton, V.
Sauvlet, H.
Gundersen, R.
Kassman, N.

Cherkassky, P.
Risman, J.
Pinfield, C.
Fedorovsky, P.
Mayer, P.
Leveen, P.
Siegl, F.
Mariotti, V.

Thillois, F.
Murray, J.
Gorodetzky, L.
Fiedler, B.
Kurth, R.
Bryant, M.
Riedlinger, H.
Knudsen, C.

Stonestreet, L.
Diamond, S.
Tapley, R.
Erkelens, H.
Del Sordo, R.
Seiniger, S.
Messina, S.
Zung, M.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhape, J.
Avierino, N.
Bernard, A.
Werner, H.
Van Wynbergen, C.
Gerhardt, S.
Deane, C.
Grover, H.
Shirley, P.
Fiedler, A.

Violoncellos.

Bedetti, J.
Keller, J.
Zighera, A.
Barth, C.
Langendoen, J.
Belinski, M.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Seydel, T.
Gerhardt, G.
Ludwig, O.
Frankel, I.
Kelley, A.
Demetrides, L.
Girard, H.
Oliver, F.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Allegra, E.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Rochut, J.
Schindler, G.	Gebhardt, W.	Perret, G.	Adam, E.
Neuling, H.	Van Den Berg, C.	Schmeisser, K.	Hansotte, L.
Lorbeer, H.		Mann, J.	Kenfield, L.
		Kloepfel, L.	

Tuba.	Harps.	Timpani.	Percussion.
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.
	Caughey, E.	Polster, M.	Sternburg, S.
			Zahn, F.

Organ.	Piano.	Celesta.	Librarian.
Snow, A.	Sanroma, J.	Fiedler, A.	Rogers, L. J.



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Boston Symphony Orchestra

Forty-fifth Season, 1925–1926

SERGE KOUSSEVITZKY, Conductor

THURSDAY EVENING, OCTOBER 29

PROGRAMME

Mozart Overture to "The Marriage of Figaro"

Tchaikovsky . . . Symphony No. 6 in B minor, "Pathetic," Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale; Adagio lamentoso.

Dukas "L'Apprenti Sorcier" ("The Sorcerer's Apprentice") Scherzo (after a ballad by Goethe)

Debussy "Prélude à l'Après-Midi d'un Faune" ("Prelude to the Afternoon of a Faun"), Eclogue by S. Mallarmé

Berlioz Rákóczy March from "The Damnation of Faust"

There will be an intermission of ten minutes after the symphony

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Overture to the Opera, "The Marriage of Figaro"

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte, aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year. The cast was as follows: il Comte Almaviva, Mandini; la Contessa, Leschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his Reminiscences that he was called OKelly in Italy); Bartolo and Antonio, Bussani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart conducted. The *Wiener Zeitung* (No. 35, 1786) published this review: "On Monday, May 1, a new Italian *Singspiel* in four acts was performed for the first time. It is entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Ponte, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and la Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was performed nine times that year. Only Martin's "Burbero di buon cuore" had as many. But when Martin's "Cosa rara" met with overwhelming success on November 17, 1786, Emperor and public forgot "The Marriage of Figaro," which was not performed in Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

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The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. It opens (Presto, D major, 4-4) immediately with the first theme; the first part of it is a running passage of seven measures in eighth notes (strings and bassoons in octaves), and the second part is given for four measures to wind instruments, with a joyous response of seven measures by full orchestra. This theme is repeated. A subsidiary theme follows, and the second theme appears in A major, a gay figure in the violins, with bassoon, afterward flute. There is no free fantasia. There is a long coda.

Symphony No. 6, in B minor, "Pathetic," Op. 74

Peter Tchaikovsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893)

Tchaikovsky on the voyage from New York to Hamburg in May, 1891, made sketches for a sixth symphony. He worked on this symphony in 1892, was dissatisfied with it and destroyed it before he began the orchestration. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïev in Petrograd. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïev and produced at Petrograd, February 20, 1896, was also based on the sketches for this symphony.

The first mention of the present sixth symphony was in a letter



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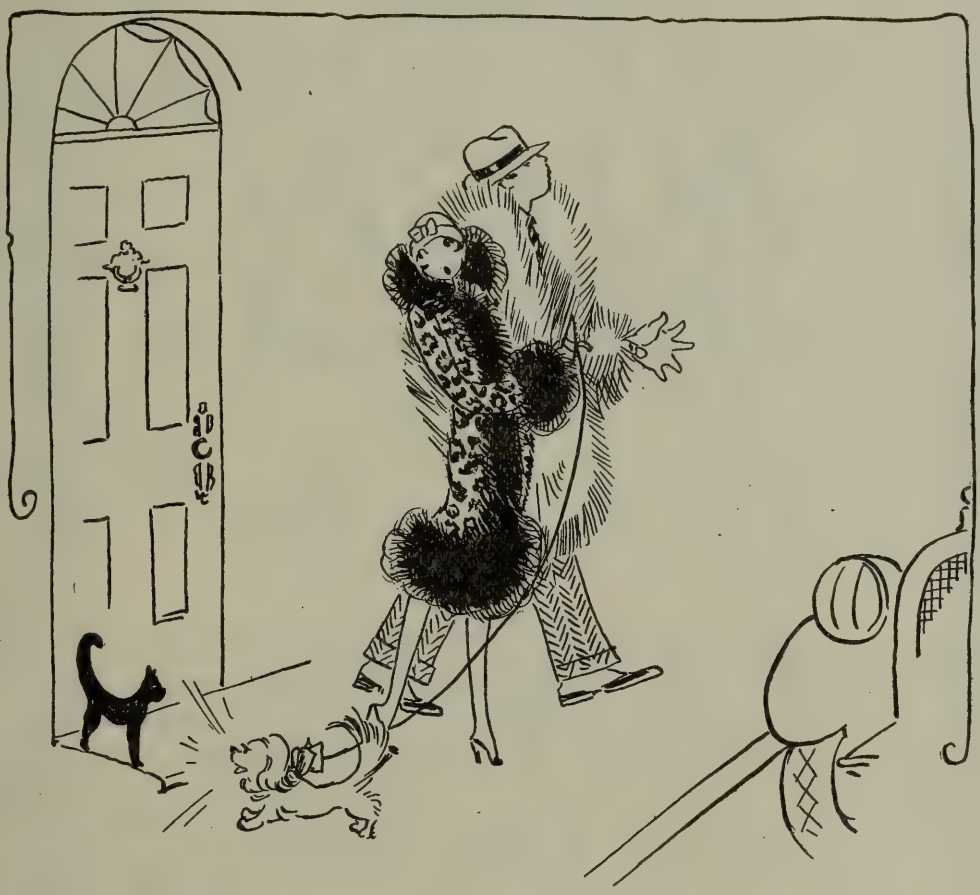
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written at Klin by Tchaikovsky to his brother Anatol, February 22, 1893, when he said that he was wholly occupied with it and it would be the best of all his works. In August he wrote to Davidov: "I consider it the best, especially the most open-hearted of all my works. I love it as I *never* loved any other of my musical creations." The instrumentation was completed in August. In October he wrote to the Grand Duke Constantine, "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it." At the rehearsal in Petrograd he was depressed because the symphony made no impression on the players.

The first performance was at Petrograd on October 28, 1893. Tchaikovsky conducted. The symphony failed. The audience was not enthusiastic, the critics were cool. The title "Pathetic" was suggested by Tchaikovsky's brother Modest the morning after the performance. On November 1, Tchaikovsky, apparently in perfect health, went to the theatre and supped at a restaurant. The next day, at luncheon, he felt poorly, ate nothing, and drank a glass of water that had not been boiled. That night he was suffering from cholera, from which he died. There was a rumor that he took poison or deliberately sought the cholera, but his brother's circumstantial account shows that the death was due to natural causes.

On November 18, 1893, the symphony, conducted by Napravnik, in Petrograd, made an overpowering impression.

* * *

What was the programme in Tchaikovsky's mind? Kaschkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *'lamentation large et souffrance inconnue,'* and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.'" . . .

* * *

Each hearer has his own thoughts when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrance of youth and all that is contained in that word.

The second movement might bear as a motto the words of the Third Kalendar in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl

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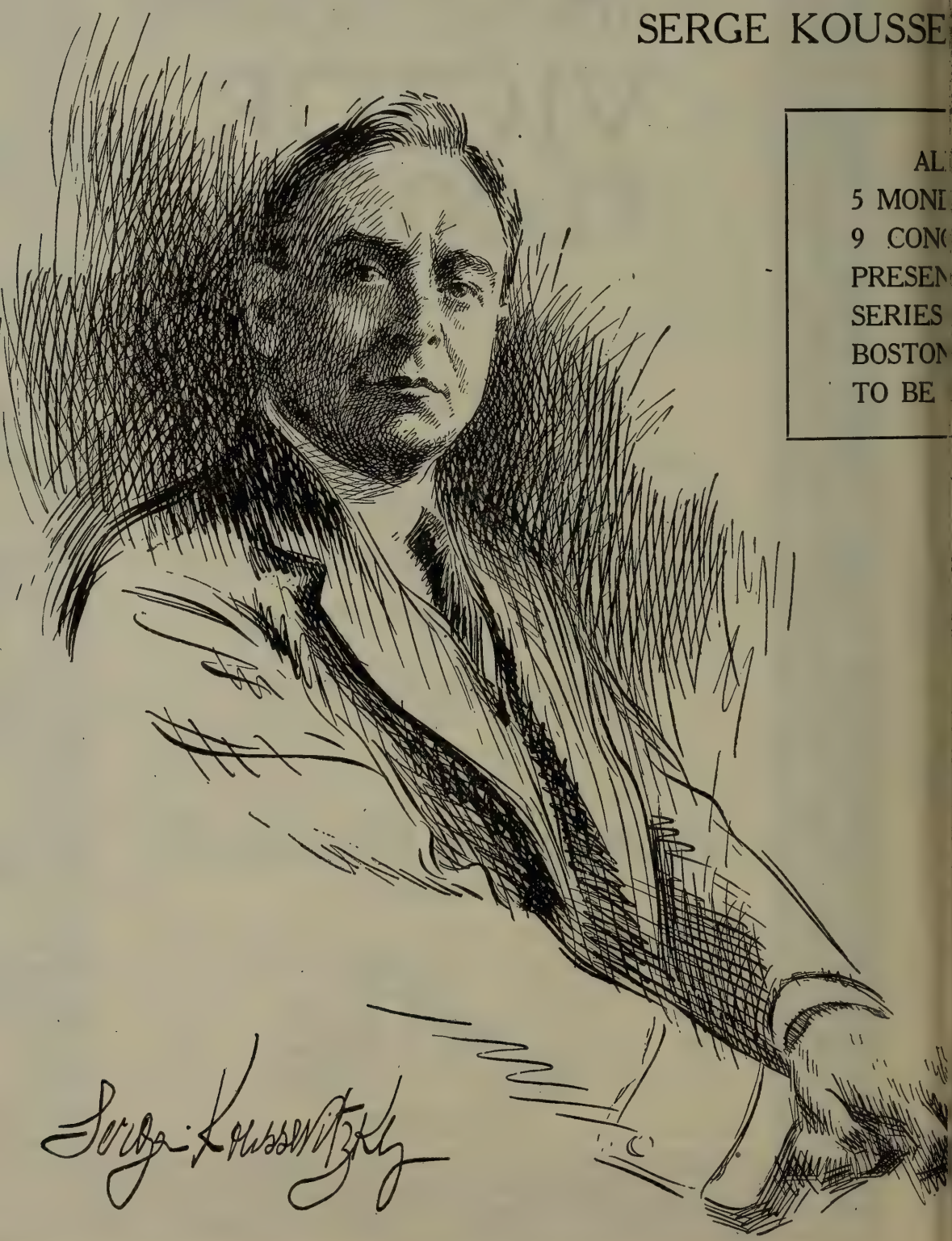
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went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: 'This is indeed life. O sad that 'tis fleeting!'" The trio is as the sound of the clock that in Poe's wild tale compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tchaikovsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments. The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound to the continual chir-

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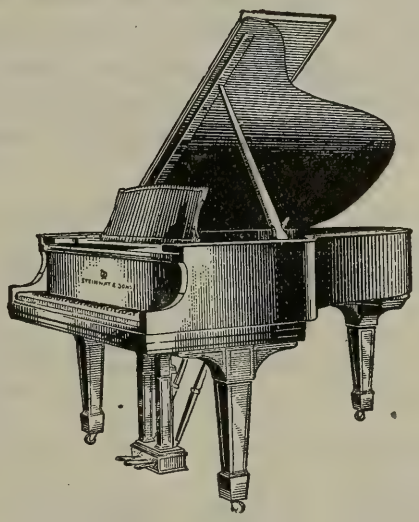
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rup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tchaikovsky's drum has "the innuendo of design"; I am not sure but he worshipped it with fetishistic honors; and surely the Tchaikovsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?"*

The third movement—the march-scherzo—is the excuse, the pretext for the final lamentation. The man triumphs, he knows all that there is in earthly fame. Success is hideous, as Victor Hugo said. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing Roman streets, at Tasso with the laurel wreath, at coronation of Tsar or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

This battle-drunk, delirious movement must perforce precede the mighty wail.

The glories of our blood and state
Are shadows, not substantial things;
There is no armour against fate;
Death lays his icy hands on kings.

*Compare Walt Whitman's "Beat! Beat! Drums!" published in his "Drum-Taps" (New York, 1865).

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Paul Abraham Dukas

(Born at Paris, October 1, 1865; now living at Paris)

"L'Apprenti Sorcier," an orchestral scherzo, was composed in 1897, and performed for the first time at a concert of the Société Nationale, Paris, May 18 of that year. It was played as a transcription for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diemer and Cortot were the pianists. It was played as an orchestral piece at a Lamoureux concert, Paris, February 19, 1899, when Chevillard led on account of the sickness of Lamoureux. The scherzo was produced at Chicago by the Chicago Orchestra (Mr. Thomas, conductor), January 14, 1899. It was performed in Boston at a Symphony concert, October 22, 1904 (Mr. Gericke, conductor), December 2, 1906 (M. d'Indy, conductor), February 9, 1907, April 17, 1909, March 1, 1913, February 14, 1914, December 10, 1915, November 29, 1918, April 22, 1921.

Goethe's ballad "Der Zauberlehrling," was first mentioned in a letter of Schiller dated July 23, 1797; it was first published in a Schiller's Musenalmanach for 1798:—

Hat der alte Hexenmeister
Sich doch einmal wegbegeben!
Und nun sollen seine Geister
Auch nach meinem Willen leben.

Seine Wort' und Werke
Merkt' ich und den Brauch,
Und mit Geistesstärke
Thu' ich Wunder auch.

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Zu dem Bade sich ergiesse.

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I am now,—what joy to hear it!—
Of the old magician rid;
And henceforth shall ev'ry spirit
Do whate'er by me is bid:
I have watch'd with rigor
All he used to do,
And will now with vigor
Work my wonders too.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

And now come, thou well-worn broom,
And thy wretched form bestir;
Thou hast ever served as groom,
So fulfil my pleasure, sir!
On two legs now stand
With a head on top;
Water pail in hand,
Haste and do not stop!

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

See! he's running to the shore,
And has now attain'd the pool,
And with lightning speed once more
Comes here, with his bucket full!
Back he then repairs;
See how swells the tide!
How each pail he bears
Straightway is supplied!

Stop, for, lo!
All the measure
Of thy treasure
Now is right!
Ah, I see it! woe, oh, woe!
I forget the word of might.

Ah, the word whose sound can straight
Make him what he was before!
Ah, he runs with nimble gait!
Would thou wert a broom once more!
Streams renew'd forever
Quickly bringeth he;
River after river
Rusheth on poor me!

Now no longer
Can I bear him;
I will snare him,
Knavish sprite!
Ah, my terror waxes stronger!
What a look! what fearful sight!

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Oh, thou villain child of hell!
Shall the house through thee be drown'd?
Floods I see that wildly swell,
O'er the threshold gaining ground.
Wilt thou not obey,
O thou broom accurs'd!
Be thou still, I pray,
As thou wert at first!

Will enough
Never please thee?
I will seize thee,
Hold thee fast,
And thy nimble wood so tough
With my sharp axe split at last.

See, once more he hastens back!
Now, O Cobold, thou shalt catch it!
I will rush upon his track;
Crashing on him falls my hatchet.
Bravely done, indeed!
See, he's cleft in twain!
Now from care I'm freed,
And can breathe again.

Woe, oh, woe!
Both the parts,
Quick as darts,
Stand on end,
Servants of my dreaded foe!
O ye gods, protection send!

And they run! and wetter still
Grow the steps and grows the hall.
Ever seems the flood to fill.
Lord and master, hear me call!
Ah, he's coming! see,
Great is my dismay!
Spirits raised by me
Vainly would I lay!

"To the side
Of the room
Hasten, broom,
As of old!
Spirits I have ne'er untied
Save to act as they are told."

Prelude to "The Afternoon of a Faun (after the Eclogue of Stephane Mallarmé)" Achille Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé*)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902.

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Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind



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the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

Minuet of Will-o'-the-Wisps, Ballet of Sylphs, and Rákóczy March, from "The Damnation of Faust" Hector Berlioz

(Born at Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869)

"Eight Scenes in 'Faust'" by Berlioz were published in 1829. Berlioz revised these scenes and wrote the other portions of "The



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Damnation of Faust" in 1845–46. The first performance of the new work was at the Opéra-Comique, Paris, December 6, 1846. The singers were Mme. Duflot-Maillard, and Messrs. Roger, Léon, and Henri. Berlioz conducted. The first performance in the United States was at New York, February 12, 1880; Amy Sherwin, and Messrs. Jordan, Remmertz, and Bourne. Dr. Leopold Damrosch conducted.

The Minuet des Follets is a species of instrumental serenade, given by "ignes fatui" at the command of Mephistopheles under Marguerite's window at night. Mephistopheles's own serenade is burlesqued by piccolos, flute, and oboes in the course of the minuet.

The Ballet de Sylphes in the movement of a waltz is a short piece, to which the sylphs dance through the air after they have sung, in obedience to Mephistopheles, the praise of Marguerite's beauty to Faust as he sleeps on a bank of the Elbe.

The Rákóczy March was written early in 1846 as Berlioz was about to leave Vienna for Budapest. Based on a Hungarian National air, it was played for the first time at Budapest, February 15, 1846, at a concert given by Berlioz in the National Theatre. It made so great a sensation that Berlioz introduced it in "The Damnation of Faust," putting Faust in Hungary and making him witness the passage of a Hungarian army across the plain where he was walking. It is said that when Prince Franz Rákóczy II. 1676–1735) brought his young bride to his town of Eperjes, Michael Barna, leader of the gypsies and court fiddler, wrote a processional March in honor of the pair and played it with his band; that he rewrote it afterwards. The "Rákóczy Song" was first put in notation by Karl Vaczek of Jászó, who died, very old, in 1828. He learned the tune from Barna's granddaughter, a beauty, and a renowned fiddler named Panna Czinka. Vaczek gave the tune to a fiddler named Ruzsitska, who broadened it into a march and battle music. Berlioz in his transcription used the true "Rákóczy Song" and Ruzsitska's battle music.

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Weber. . . . Overture to "Euryanthe"

Tchaikovsky..Symphony No. 6 in B minor

Dukas. . . . "The Sorcerer's Apprentice"

Ibert. Escales

Berlioz. . . .Rakoczy March from "The Damnation of Faust"

MASSEY MUSIC HALL . . . TORONTO

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SERGE KOUSSEVITZKY, Conductor

Programme

TUESDAY EVENING, NOVEMBER 3, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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AT 8.15

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Weber Overture to "Euryanthe"

Liadov "Kikimora," a Folk Fairy-tale, Op. 63

Rimsky-Korsakov . . . "The Battle at Kerjenetzt" from the Opera "Kitesch"

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III. Animé; modéré.

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I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

There will be an intermission before the symphony

Overture to "Euryanthe" Carl Maria von Weber

(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by Von Weber, was produced at the Kärnthnerthor Court opera theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

"Kikimora" a Folk Fairy-tale for Orchestra, Op. 63.

Anatol Constantinovich Liadov

(Born at Leningrad, May 11, 1855; died on August 28, 1914*)

"Kikimora" was published in 1910. The first performance in America was at a concert of the Russian Symphony Orchestra in New York, November 16, 1910. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Monteux conductor, on February 10, 1922. The score, dedicated to N. N. Tchérépnin, calls for these instruments: piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, kettledrums, celesta, xylophone and strings.

*Some music lexicons say at Novgorod; some say at Leningrad.

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"Kikimora lived and grew up at the house of a Sorcerer dwelling among stony mountains. From morning till evening a wise cat told her tales of foreign lands. In seven years Kikimora was fully grown. She is lanky and dark; her head is as small as a thimble; her body is like a straw. She is noisy from morning till evening; she whistles and hisses from twilight till midnight; from midnight till day-break she spins hemp, reels yarn, and at the loom fits her silken dress. Kikimora spins and plots in her mind evil against all mankind."

W. R. S. Ralston, in "The Songs of the Russian People," says that Kikimora, or Shishimora (the French "cauchemar"), is the Russian word for the incubus associated with nightmare. "The first half of the word," says Afanasiev, "is probably the same as the provincial expression *'shish'*: Domovoy, demon, etc. The second half means the same as the German *'mar'* or our 'mare' in nightmare. In Serbia, Montenegro, Bohemia, and Poland the word answering to *'mora'* means the demoniacal spirit which passes from a witch's lips in the form of a butterfly, and oppresses the breathing of sleepers at night. The Kikimora are generally understood to be the souls of

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girls who have died unchristened, or who have been cursed by their parents, and so have passed under the power of evil spirits."

Introduction, Adagio, E minor, 4-4. Presto, E minor, 3-4.

Entr'acte, "The Battle," from the Opera "The Tale of the Invisible City of Kitesch and of the Maiden Fevronia"

Nicholas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, Russia, on March 18,* 1844; died at Leningrad on June 21, 1908)

Rimsky-Korsakov thought of this opera as early as 1898. In 1903 he and his librettist, Bielski, began work on it. In the summer of 1904 Rimsky composed the unfinished scene of Act III and completed the orchestration of the opera. This and the later "Coq d'Or" were his last works for the operatic stage. "The Tale of the Invisible City of Kitesch," in four acts, was produced at the Maryinski Theatre, Leningrad, on February 7, 1907, with great success. The Censor had objected somewhat to the libretto because of its "semi-religious" character.

According to Mr. Montagu-Nathan, there is in the score the musical expression of pantheism, of religious ecstasy, of the pagan attitude towards Christianity, and of the ascetic attitude towards life. The composer dwelt on the beauty of natural phenomena and called attention through his music to the old devotional practices surviving in the Russian peasants' ceremonial dances and games.

The libretto is based "on the chronicles of Kitesch, which appear in Bezsonov's edition of Kirievsky's collection."

The story is told as follows by Mrs. Rosa Newmarch†:

In the opening scene Fevronia is in the forest about Little Kitesch. She sings a song in praise of all living creatures and welcomes as her friends a bear and birds, among them a crane. Young Prince Vsievolod sees her and falls in love. Archers in search of him enter. The maiden then learns her lover's identity.

In the next act is shown the market place in Little Kitesch, crowded with all sorts of archaic Russian types. Some "superior people" grumble at the marriage of the Prince to an unknown, homeless girl. The wedding procession enters. A fresh group of people rush in terrified, followed by the Tartars, who seize Fevronia. They compel a crazy drunkard Kouterma to guide them to Kitesch the Great.

The scene changes to Kitesch the Great, where the old Prince and his son, the bridegroom, are listening to the account given by the fugitives of the destruction of Little Kitesch by the Tartars. All are horrified to hear that Fevronia has fallen into their hands. The Prince assembles his soldiers and goes out to meet the enemy. While the women are singing a lamentation, the church bell begins to ring of its own accord. The old Prince declares it is a miraculous sign that the town will be saved.

*This date is given in Belaiëv's catalogue. One or two music lexicons give May 21.

†We have condensed portions of her description.—Ed.

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The curtain rises next on the Tartar encampment on the shores of the Shining Lake. Their two leaders have fought; one is left dead; all the others have fallen asleep. Fevronia takes a knife from the dead Tartar chief and cuts Kouterma's bonds. He is about to escape when the sound of a bell arrests him. He rushes to the lake with the intention of drowning himself, but a ray of sunlight falls on the water, in which he sees reflected the city of Kitesch the Invisible. Now he makes his escape, taking Fevronia with him. The Tartars are awakened. They, too, see the miraculous reflection, and exclaim in terror: "Awful in truth is the God of the Russians."

Fevronia passes some hours alone in the gloom of the enchanted forest with Kouterma; but she prays, and presently he leaves her. Then little lamps appear in the trees, and gold and silver flowers spring up in the grass, while the Paradise Birds, Aklonost and Sirin, sing to comfort her. Aklonost tells her he is the messenger of death. She has no fear of death, and weaves herself a garland of immortal flowers. The spirit of the young Prince appears to her. He tells her that he has been killed; "but now," he says, "thank God, I am alive." He gives Fevronia some bread, bidding her eat before she starts on her long journey; "who tastes our bread knows eternal happiness," he says. Fevronia eats and throws some of the crumbs to the birds; then with a prayer, "Christ receive me into the habitations of the just," she disappears with the spirit of the Prince.

After an orchestral interlude, the curtain rises upon the apotheosis of the City of Kitesch. The Paradise Birds are heard proclaiming: "The Celestial gates are open to us: time has ceased; Eternity has begun." The people come out to welcome Fevronia and the Prince, and sing their epithalamium. Fevronia now learns that Kitesch did not fall, but only disappeared; that the northern lights bore the prayers of the just to heaven; and also the cause of the blessed and miraculous sound heard by Kouterma. Then the Prince leads his bride into the cathedral while the people sing: "Here shall there be no more tears or sorrow, but everlasting joy and peace."

The battle piece is the entr'acte between the first and second scenes of Act III. The Prince and his soldiers have gone forth to battle. Mists arise; the church bell begins to toll. A gauze curtain falls, and the battle piece begins. Allegro molto, with a figure for bass clarinet

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and bassoons. There is a folk-like melody for violins and wood-wind in imitation; and a darker theme of Oriental character for the basses.

This Entr'acte was performed for the first time in America by the Philadelphia Orchestra, Mr. Stokowski conductor, at Philadelphia on October 26, 1923.

"Escales" ("Ports-of-Call") Jacques Ibert

(Born at Paris on April 15, 1890; now living there)

Ibert studied at the Paris Conservatory (1911–14). His teachers were Pessard Gedalge, and Vidal. In 1919 he was awarded the *prix de Rome* for his cantata, "Le Poète et la Fée."

"Escales" was performed at a Lamoureux Concert in Paris, Paul Paray conductor, on January 6, 1924.

An "escale" is a port-of-call, where vessels put in to take on coal or to re-victual.

The miniature edition of the score does not give titles to the three movements, but it was said at the time of the first performance that they were inspired by Mediterranean impressions: Palermo; Tunis-Nefta; Valencia.

The score calls for these instruments: piccolo, two flutes (the second interchangeable with a second piccolo), two oboes, English horn, two

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clarinets, three bassoons, four horns, three trumpets, three trombones, bass-tuba, a set of four kettle-drums, side drum, tambourine, bass drum, cymbals, triangle, xylophone, castanets, tom-tom, celesta, two harps, and the usual strings.

I. Palermo. Calme, assez animé, calme. The first theme lends itself easily to numerous transformations, harmonic and orchestral. There is a sturdy motive for the basses which serves later as an accompaniment to the chief theme of the second section.

II. Tunis-Nefta. Modéré—très rhythmé. A long phrase, with effects of Oriental rhythm, color, and pulsatile instruments, grows animated. A rhythm of seven obtained by three-four and four-four dominates the movement. The animation of the middle section is engendered by a second theme. This movement was redemanded at the first performance. The oboe solo was then played by M. Gillet, now of the Boston Symphony Orchestra.

III. Valencia. Animé—modéré. This movement is in the manner of a Spanish rhapsody. The successive themes are not developed and are connected only by the relationship of national character, yet the first theme is more or less in evidence, now shortened, now transformed in certain sections, especially towards the middle, where it serves to introduce one important passage, of which the subject is derived from a phrase sketched at the beginning of the rhapsody.*

The list of his chief works is as follows:

ORCHESTRA: "Noël en Picardie," symphonic poem (1914).
"La Ballade de la Geôle de Reading" (after Oscar Wilde), (composed, in 1921, first performed at a Colonne Concert, 1922).
"Escales."
"Féerique."
Suite: "Trois Pièces de Ballet—Les Bouquetières, Créoles, Les Bavardes"—produced at a Pasdeloup Concert, January 31, 1925. These pieces are from a ballet "Les Rencontres."
CHORUS AND ORCHESTRA: "Chant de Folie." Double chorus of mixed voices. Composed in 1923–4, and dedicated to Serge Koussevitzky.
MUSIC FOR THE STAGE: "Le Poète et la Fée," cantata, produced at the Institute Paris in 1920.

* This analysis is condensed from the one in the catalogue of the publisher Leduc.



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SYMPHONY IN C MINOR, NO. 1, OP. 68 . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same ton-

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ality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck, has much to say about the influence of these works and the tragedy in the Schumann family over Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

Just when Brahms began to make the first sketches of this symphony is not exactly known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.



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In 1862 Brahms showed his friend Albert Dietrich* an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but he had completed a string quintet in F minor. In 1866 Dietrich asked Brahms for a symphony, that he might perform it in Oldenburg. Brahms told him in answer that he could not expect a symphony, but he should like to play to him the "so-called 'German Requiem.' "

Dietrich saw the first movement in 1862. It was then without the introduction. Clara Schumann on July 1 of that year wrote to Joachim that Brahms had sent her the movement with a "bold" beginning. She quoted in her letter the first four measures of the Allegro as it now stands and said that she had finally accustomed herself to them; that the movement was full of wonderful beauties and the treatment of the thematic material was masterly. Dietrich bore witness that this first movement was greatly changed. The manuscript in the possession of Simrock the publisher is an old copy by some strange hand. It has a white linen envelope on which is daubed with flourishes, "Sinfonie von Johannes Brahms Mus: Doc: Cantab:" etc., etc. Kalbeck makes the delightful error of translating the phrase "Musicae doctor cantabilis." "Cantabilis!" Did not Kalbeck know the Latin name of the university that gave the degree to Brahms?

The manuscripts of the other movements are autographic. The second movement, according to the handwriting, is the youngest. The third and fourth are on thick music paper. At the end is written "J. Brahms Lichtenthal Sept. 76." Kalbeck says that the Finale was conceived in the face of the Zurich mountains, in sight of Alps and the lake; and the horn solo with the calling voices that fade into a melancholy echo were undoubtedly suggested by the Alpine† horn; the movement was finished on the Island of Rügen.

*Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königliche Akademie der Künste and in 1890 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a violoncello concerto, chamber-music, songs, piano pieces. He died November 20, 1908.

†Alpenhorn, or Alphorn, is an instrument of wood and bark, with a cupped mouthpiece. It is nearly straight, and is from three to eight feet in length. It is used by mountaineers in Switzerland and in other countries for signals and simple melodies. The tones produced are the open harmonies of the tube. The "Ranz des Vaches" is associated with it. The horn, as heard at Grindelwald, inspired Alexis Chauvet (1837–71) to write a short but effective pianoforte piece, one of his "Cinq Feuillets d'Album." Orchestrated by Henri Maréchal, it was played here at a concert of the Orchestral Club. Mr. Longy conductor, January 7, 1902. The solo for English horn in Rossini's overture to "William Tell" is too often played by an oboe. The statement is made in Grove's Dictionary of Music and Musicians (Revised Edition) that this solo was originally intended for a tenoroon and played by it. Mr. Cecil Forsyth, in his "Orchestration," says that this assertion is a mistake, "based probably on the fact that the part was written in the old Italian notation; that is to say, in the bass clef an octave below its proper pitch." (The tenoroon, now obsolete, was a small bassoon pitched a fifth higher than the standard instrument.)

Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

We have quoted from Mme. Schumann's letter to Joachim in 1862. Brahms was working on the Adagio and Scherzo when he went from Hamburg to Baden-Baden in 1876. On September 25 he played to Mme. Schumann the first and last movements, and two weeks later the whole symphony. She noted her disappointment in her diary. To her this symphony was not comparable with the Quintet in F minor, the sextets, the pianoforte quartets. "I miss the melodic flight, however intellectual the workmanship may be. I am debating violently whether I should tell him this, but I must first hear the work complete from an orchestra." When she heard the symphony the next year in Leipsic, it made an o'erpowering impression on her, and she was pleased that Brahms had unconsciously changed the character of the Adagio to suit her wishes.

Max Bruch in 1870 wished to produce the symphony, but there was only one movement at that time. When the work was completed, Brahms wished to hear it before he took it to Vienna. He thought of Otto Dessoff, then conductor at Carlsruhe, and wrote to him. For some reason or other, Dessoff did not understand the drift of Brahms's letter, and Brahms was impatient. Offers to produce the symphony had come from conductors in Mannheim, Munich, and Vienna; but, as Brahms wrote again to Dessoff, he preferred to hear "the thing for the first time in the little city that has a good friend, a good conductor, and a good orchestra."

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted. There was a performance a few days later at Mannheim where Brahms conducted.

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Brahms conducted the performance at Munich on November 15, 1876.* Levi had been his friend and admirer, but Brahms suspected that his devotion to Wagner had cooled this admiration. Nevertheless he refused an invitation to stay at Franz Wüllner's house, lest Levi might be offended. "Yet I do not wish to stay with him (Levi), for, to say the least, he plays comedy with his friends, and that I do not like." He did stay with Levi and thought the old friendship secure. Levi wrote that the performance was excellent. "I have again wondered at Brahms as a conductor, and I learned much from him at the rehearsals." The reception of the symphony was lukewarm, if not cold. When Levi invited Brahms to bring his second symphony to Munich, Brahms wrote: "I think it would be better for you to perform the one in C minor." Levi did give a performance of the latter the next year, although there were earnest protests on the ground that the public did not like it. After the first movement there was silence; after the second and third there was fierce hissing. Levi wrote that the opposition was not so much from the Wagnerites as from the so-called classicists, led by the critic of the *Augsburg Abendzeitung*, who was enthusiastic only for Lachner, Rheinberger, Zenger, and Rauchenegger.

The performances at Vienna, December 17, 1876; Leipsic, January 18, 1877; and Breslau, January 23, 1877, were conducted by Brahms. Concerning the performance at Leipsic we shall speak later. In Vienna the symphony was produced at Johann Herbeck's earnest request at a concert of the Gesellchaft der Musikfreunde. The audience was cool, especially after the last movement. Ludwig von Herbeck in the life of his father refers to Hanslick, who "in an unexplainable manner ranks this symphony as one of the most important symphonic works." Before this concert, certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

*When Brahms first appeared at a concert of the Musikalische Akademie in Munich, March 13, 1874, as composer, pianist, and conductor, he was warmly received. He conducted his Haydn variations and Three Hungarian Dances, and played the piano concerto in D minor; and the programme included songs sung by Heinrich Vogl. It was said of the Dances that they were not suited to an Akademie concert. "The reserve of the large audience towards the Hungarian dances was evidence of the sound musical taste of our concertgoers."

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Second movement, Andante sostenuto, E major, 3-4.

The place of the traditional Scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. Here Mr. Apthorp should be quoted:—

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloudlike harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones, The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of "Prometheus Unbound" "the true parallel" to this symphony.

It was Dr. Theodor Billroth, the distinguished Viennese surgeon, and not a hysterical poet, who wrote to Brahms in 1890: "The last movement of your C minor Symphony has again lately excited me in a fearful manner. Of what avail is the perfect, clear beauty of the principal subject in its thematically complete form? The horn returns at length with its romantic, impassioned cry, as in the introduction, and all palpitates with longing, rapture, and supersensuous exaltation and bliss."

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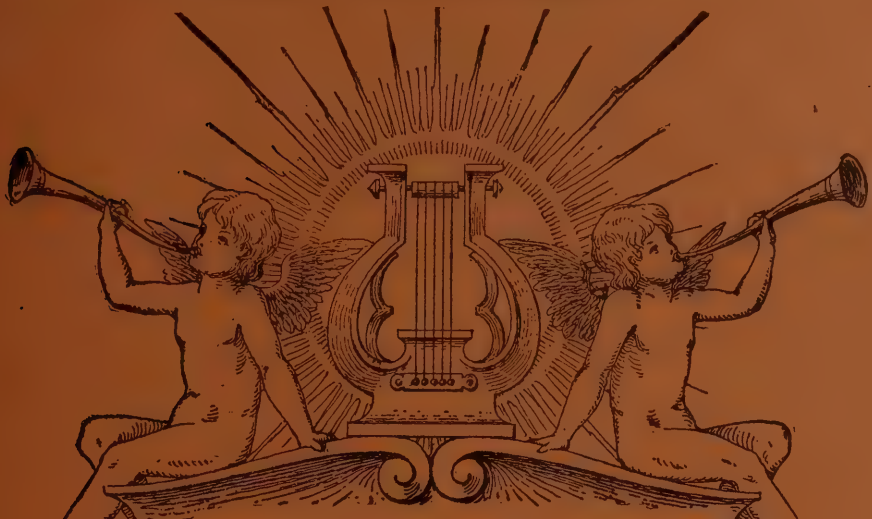
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Wednesday Evening, November 4, 1925, at 8.15

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BOSTON SYMPHONY ORCHESTRA

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PROGRAMME



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FORTY-FIFTH SEASON, 1925-1926

Boston Symphony Orchestra

INC.

SERGE KOUSSEVITZKY, Conductor

Programme

WEDNESDAY EVENING, NOVEMBER 4, at 8.15

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

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Vondrak, A.	Gerhardt, G.	Frankel, I.	Demetrides, L.	Oliver, F.

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Boston Symphony Orchestra

Forty-fifth Season, 1925–1926

SERGE KOUSSEVITZKY, Conductor

WEDNESDAY EVENING, NOVEMBER 4

AT 8.15

PROGRAMME

Weber Overture to "Euryanthe"

Liadov "Kikimora," a Folk Fairy-tale, Op. 63

Rimsky-Korsakov . . . "The Battle at Kerjenetzt" from the Opera "Kitesch"

Ibert "Escales" ("Ports-of-Call")

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Brahms Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

There will be an intermission before the symphony

For announcement of future concerts by the Buffalo Musical Foundation, Inc., see page 17

Overture to "Euryanthe" Carl Maria von Weber

(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by Von Weber, was produced at the Kärnthnerthor Court opera theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

"Kikimora" a Folk Fairy-tale for Orchestra, Op. 63.

Anatol Constantinovich Liadov

(Born at Leningrad, May 11, 1855; died on August 28, 1914*)

"Kikimora" was published in 1910. The first performance in America was at a concert of the Russian Symphony Orchestra in New York, November 16, 1910. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Monteux conductor, on February 10, 1922. The score, dedicated to N. N. Tchérépnin, calls for these instruments: piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, kettledrums, celesta, xylophone and strings.

*Some music lexicons say at Novgorod; some say at Leningrad.

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An explanatory programme is printed in Russian on a fly-leaf of the score, translated into German by W. Czumikov. It is an extract from Sakharov's folk-tales.

"Kikimora lived and grew up at the house of a Sorcerer dwelling among stony mountains. From morning till evening a wise cat told her tales of foreign lands. In seven years Kikimora was fully grown. She is lanky and dark; her head is as small as a thimble; her body is like a straw. She is noisy from morning till evening; she whistles and hisses from twilight till midnight; from midnight till day-break she spins hemp, reels yarn, and at the loom fits her silken dress. Kikimora spins and plots in her mind evil against all mankind."

W. R. S. Ralston, in "The Songs of the Russian People," says that Kikimora, or Shishimora (the French "cauchemar"), is the Russian word for the incubus associated with nightmare. "The first half of the word," says Afanasiev, "is probably the same as the provincial expression *'shish'*: Domovoy, demon, etc. The second half means the same as the German *'mar'* or our 'mare' in nightmare. In Serbia, Montenegro, Bohemia, and Poland the word answering to *'mora'* means the demoniacal spirit which passes from a witch's lips in the form of a butterfly, and oppresses the breathing of sleepers at night. The Kikimora are generally understood to be the souls of

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girls who have died unchristened, or who have been cursed by their parents, and so have passed under the power of evil spirits."

Introduction, Adagio, E minor, 4-4. Presto, E minor, 3-4.

Entr'acte, "The Battle," from the Opera "The Tale of the Invisible City of Kitesch and of the Maiden Fevronia"

Nicholas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, Russia, on March 18,* 1844; died at Leningrad on June 21, 1908)

Rimsky-Korsakov thought of this opera as early as 1898. In 1903 he and his librettist, Bielski, began work on it. In the summer of 1904 Rimsky composed the unfinished scene of Act III and completed the orchestration of the opera. This and the later "Coq d'Or" were his last works for the operatic stage. "The Tale of the Invisible City of Kitesch," in four acts, was produced at the Maryinski Theatre, Leningrad, on February 7, 1907, with great success. The Censor had objected somewhat to the libretto because of its "semi-religious" character.

According to Mr. Montagu-Nathan, there is in the score the musical expression of pantheism, of religious ecstasy, of the pagan attitude towards Christianity, and of the ascetic attitude towards life. The composer dwelt on the beauty of natural phenomena and called attention through his music to the old devotional practices surviving in the Russian peasants' ceremonial dances and games.

The libretto is based "on the chronicles of Kitesch, which appear in Bezsonov's edition of Kirievsky's collection."

The story is told as follows by Mrs. Rosa Newmarch†:

In the opening scene Fevronia is in the forest about Little Kitesch. She sings a song in praise of all living creatures and welcomes as her friends a bear and birds, among them a crane. Young Prince Vsievolod sees her and falls in love. Archers in search of him enter. The maiden then learns her lover's identity.

In the next act is shown the market place in Little Kitesch, crowded with all sorts of archaic Russian types. Some "superior people" grumble at the marriage of the Prince to an unknown, homeless girl. The wedding procession enters. A fresh group of people rush in terrified, followed by the Tartars, who seize Fevronia. They compel a crazy drunkard Kouterma to guide them to Kitesch the Great.

The scene changes to Kitesch the Great, where the old Prince and his son, the bridegroom, are listening to the account given by the fugitives of the destruction of Little Kitesch by the Tartars. All are horrified to hear that Fevronia has fallen into their hands. The Prince assembles his soldiers and goes out to meet the enemy. While the women are singing a lamentation, the church bell begins to ring of its own accord. The old Prince declares it is a miraculous sign that the town will be saved.

*This date is given in Belaiëv's catalogue. One or two music lexicons give May 21.

†We have condensed portions of her description.—Ed.

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The curtain rises next on the Tartar encampment on the shores of the Shining Lake. Their two leaders have fought; one is left dead; all the others have fallen asleep. Fevronia takes a knife from the dead Tartar chief and cuts Kouterma's bonds. He is about to escape when the sound of a bell arrests him. He rushes to the lake with the intention of drowning himself, but a ray of sunlight falls on the water, in which he sees reflected the city of Kitesch the Invisible. Now he makes his escape, taking Fevronia with him. The Tartars are awakened. They, too, see the miraculous reflection, and exclaim in terror: "Awful in truth is the God of the Russians."

Fevronia passes some hours alone in the gloom of the enchanted forest with Kouterma; but she prays, and presently he leaves her. Then little lamps appear in the trees, and gold and silver flowers spring up in the grass, while the Paradise Birds, Aklonost and Sirin, sing to comfort her. Aklonost tells her he is the messenger of death. She has no fear of death, and weaves herself a garland of immortal flowers. The spirit of the young Prince appears to her. He tells her that he has been killed; "but now," he says, "thank God, I am alive." He gives Fevronia some bread, bidding her eat before she starts on her long journey; "who tastes our bread knows eternal happiness," he says. Fevronia eats and throws some of the crumbs to the birds; then with a prayer, "Christ receive me into the habitations of the just," she disappears with the spirit of the Prince.

After an orchestral interlude, the curtain rises upon the apotheosis of the City of Kitesch. The Paradise Birds are heard proclaiming: "The Celestial gates are open to us: time has ceased; Eternity has begun." The people come out to welcome Fevronia and the Prince, and sing their epithalamium. Fevronia now learns that Kitesch did not fall, but only disappeared; that the northern lights bore the prayers of the just to heaven; and also the cause of the blessed and miraculous sound heard by Kouterma. Then the Prince leads his bride into the cathedral while the people sing: "Here shall there be no more tears or sorrow, but everlasting joy and peace."

The battle piece is the entr'acte between the first and second scenes of Act III. The Prince and his soldiers have gone forth to battle. Mists arise; the church bell begins to toll. A gauze curtain falls, and the battle piece begins. Allegro molto, with a figure for bass clarinet

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This Entr'acte was performed for the first time in America by the Philadelphia Orchestra, Mr. Stokowski conductor, at Philadelphia on October 26, 1923.

"Escales" ("Ports-of-Call") Jacques Ibert

(Born at Paris on April 15, 1890; now living there)

Ibert studied at the Paris Conservatory (1911–14). His teachers were Pessard Gedalge, and Vidal. In 1919 he was awarded the *prix de Rome* for his cantata, "Le Poète et la Fée."

"Escales" was performed at a Lamoureux Concert in Paris, Paul Paray conductor, on January 6, 1924.

An "escale" is a port-of-call, where vessels put in to take on coal or to re-victual.

The miniature edition of the score does not give titles to the three movements, but it was said at the time of the first performance that they were inspired by Mediterranean impressions: Palermo; Tunis-Nefta; Valencia.

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clarinets, three bassoons, four horns, three trumpets, three trombones, bass-tuba, a set of four kettle-drums, side drum, tambourine, bass drum, cymbals, triangle, xylophone, castanets, tom-tom, celesta, two harps, and the usual strings.

I. Palermo. Calme, assez animé, calme. The first theme lends itself easily to numerous transformations, harmonic and orchestral. There is a sturdy motive for the basses which serves later as an accompaniment to the chief theme of the second section.

II. Tunis-Nefta. Modéré—très rhythmé. A long phrase, with effects of Oriental rhythm, color, and pulsatile instruments, grows animated. A rhythm of seven obtained by three-four and four-four dominates the movement. The animation of the middle section is engendered by a second theme. This movement was redemanded at the first performance. The oboe solo was then played by M. Gillet, now of the Boston Symphony Orchestra.

III. Valencia. Animé—modéré. This movement is in the manner of a Spanish rhapsody. The successive themes are not developed and are connected only by the relationship of national character, yet the first theme is more or less in evidence, now shortened, now transformed in certain sections, especially towards the middle, where it serves to introduce one important passage, of which the subject is derived from a phrase sketched at the beginning of the rhapsody.*

The list of his chief works is as follows:

ORCHESTRA: "Noël en Picardie," symphonic poem (1914).
"La Ballade de la Geôle de Reading" (after Oscar Wilde), (composed, in 1921, first performed at a Colonne Concert, 1922).
"Escales."
"Féerique."
Suite: "Trois Pièces de Ballet—Les Bouquetières, Créoles, Les Bavardes"—produced at a Pasdeloup Concert, January 31, 1925. These pieces are from a ballet "Les Rencontres."
CHORUS AND ORCHESTRA: "Chant de Folie." Double chorus of mixed voices. Composed in 1923–4, and dedicated to Serge Koussevitzky.
MUSIC FOR THE STAGE: "Le Poète et la Fée," cantata, produced at the Institute Paris in 1920.

* This analysis is condensed from the one in the catalogue of the publisher Leduc.



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PIANOFORTE MUSIC: "Histoires"; "Les Rencontres" (little Suite in the form of a ballet), for four hands; "La Ballade de la Geôle de Reading"; "Escales" (two movements), transcribed by the composer.

FOR VOICE: "La Verdure Dorée" (text by Tristan Derème); "Trois Chansons" (text by Ch. Vildrac); Deux Mélodies, "Le Jardin du Ciel" and "Chanson" (poems by Catulle Mendès and Maeterlinck).

ORGAN: Three Chorales.

SYMPHONY IN C MINOR, NO. 1, OP. 68 . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to

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Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck, has much to say about the influence of these works and the tragedy in the Schumann family over Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

Just when Brahms began to make the first sketches of this symphony is not exactly known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

In 1862 Brahms showed his friend Albert Dietrich* an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He

*Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königliche Akademie der Künste and in 1890 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a violoncello concerto, chamber-music, songs, piano pieces. He died November 20, 1908.



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left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but he had completed a string quintet in F minor. In 1866 Dietrich asked Brahms for a symphony, that he might perform it in Oldenburg. Brahms told him in answer that he could not expect a symphony, but he should like to play to him the "so-called 'German Requiem.' "

Dietrich saw the first movement in 1862. It was then without the introduction. Clara Schumann on July 1 of that year wrote to Joachim that Brahms had sent her the movement with a "bold" beginning. She quoted in her letter the first four measures of the Allegro as it now stands and said that she had finally accustomed herself to them; that the movement was full of wonderful beauties and the treatment of the thematic material was masterly. Dietrich bore witness that this first movement was greatly changed. The manuscript in the possession of Simrock the publisher is an old copy by some strange hand. It has a white linen envelope on which is daubed with flourishes, "Sinfonie von Johannes Brahms Mus: Doc: Cantab:" etc., etc. Kalbeck makes the delightful error of translating the phrase "Musicae doctor cantabilis." "Cantabilis!" Did not Kalbeck know the Latin name of the university that gave the degree to Brahms?

The manuscripts of the other movements are autographic. The second movement, according to the handwriting, is the youngest. The third and fourth are on thick music paper. At the end is written "J. Brahms Lichtenthal Sept. 76." Kalbeck says that the Finale was conceived in the face of the Zurich mountains, in sight of Alps and the lake; and the horn solo with the calling voices that fade into

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a melancholy echo were undoubtedly suggested by the Alpine* horn; the movement was finished on the Island of Rügen.

Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

We have quoted from Mme. Schumann's letter to Joachim in 1862. Brahms was working on the Adagio and Scherzo when he went from Hamburg to Baden-Baden in 1876. On September 25 he played to Mme. Schumann the first and last movements, and two weeks later the whole symphony. She noted her disappointment in her diary. To her this symphony was not comparable with the Quintet in F minor, the sextets, the pianoforte quartets. "I miss the melodic flight, however intellectual the workmanship may be. I am debating violently whether I should tell him this, but I must first hear the work complete from an orchestra." When she heard the symphony the next year in Leipsic, it made an o'erpowering impression on her, and she was pleased that Brahms had unconsciously changed the character of the Adagio to suit her wishes.

Max Bruch in 1870 wished to produce the symphony, but there was only one movement at that time. When the work was completed, Brahms wished to hear it before he took it to Vienna. He thought of Otto Dessoff, then conductor at Carlsruhe, and wrote to him. For some reason or other, Dessoff did not understand the drift of Brahms's letter, and Brahms was impatient. Offers to produce the symphony had come from conductors in Mannheim, Munich, and Vienna; but, as Brahms wrote again to Dessoff, he preferred to hear "the thing for the first time in the little city that has a good friend, a good conductor, and a good orchestra."

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted. There was a performance a few days later at Mannheim where Brahms conducted.

*Alpenhorn, or Alphorn, is an instrument of wood and bark, with a cupped mouthpiece. It is nearly straight, and is from three to eight feet in length. It is used by mountaineers in Switzerland and in other countries for signals and simple melodies. The tones produced are the open harmonies of the tube. The "Ranz des Vaches" is associated with it. The horn, as heard at Grindelwald, inspired Alexis Chauvet (1837–71) to write a short but effective pianoforte piece, one of his "Cinq Feuillets d'Album." Orchestrated by Henri Maréchal, it was played here at a concert of the Orchestral Club. Mr. Longy conductor, January 7, 1902. The solo for English horn in Rossini's overture to "William Tell" is too often played by an oboe. The statement is made in Grove's Dictionary of Music and Musicians (Revised Edition) that this solo was originally intended for a tenoroon and played by it. Mr. Cecil Forsyth, in his "Orchestration," says that this assertion is a mistake, "based probably on the fact that the part was written in the old Italian notation; that is to say, in the bass clef an octave below its proper pitch." (The tenoroon, now obsolete, was a small bassoon pitched a fifth higher than the standard instrument.)

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Brahms conducted the performance at Munich on November 15, 1876.* Levi had been his friend and admirer, but Brahms suspected that his devotion to Wagner had cooled this admiration. Nevertheless he refused an invitation to stay at Franz Wüllner's house, lest Levi might be offended. "Yet I do not wish to stay with him (Levi), for, to say the least, he plays comedy with his friends, and that I do not like." He did stay with Levi and thought the old friendship secure. Levi wrote that the performance was excellent. "I have again wondered at Brahms as a conductor, and I learned much from him at the rehearsals." The reception of the symphony was lukewarm, if not cold. When Levi invited Brahms to bring his second symphony to Munich, Brahms wrote: "I think it would be better for you to perform the one in C minor." Levi did give a performance of the latter the next year, although there were earnest protests on the ground that the public did not like it. After the first movement there was silence; after the second and third there was fierce hissing. Levi wrote that the opposition was not so much from the Wagnerites as from the so-called classicists, led by the critic of the *Augsburg Abendzeitung*, who was enthusiastic only for Lachner, Rheinberger, Zenger, and Rauchenegger.

The performances at Vienna, December 17, 1876; Leipsic, January 18, 1877; and Breslau, January 23, 1877, were conducted by Brahms. Concerning the performance at Leipsic we shall speak later. In Vienna the symphony was produced at Johann Herbeck's earnest request at a concert of the Gesellchaft der Musikfreunde. The audience was cool, especially after the last movement. Ludwig von Herbeck in the life of his father refers to Hanslick, who "in an unexplainable manner ranks this symphony as one of the most important symphonic works." Before this concert, certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

*When Brahms first appeared at a concert of the Musikalische Akademie in Munich, March 13, 1874, as composer, pianist, and conductor, he was warmly received. He conducted his Haydn variations and Three Hungarian Dances, and played the piano concerto in D minor; and the programme included songs sung by Heinrich Vogl. It was said of the Dances that they were not suited to an Akademie concert. "The reserve of the large audience towards the Hungarian dances was evidence of the sound musical taste of our concertgoers."

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Second movement, Andante sostenuto, E major, 3-4.

The place of the traditional Scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. Here Mr. Apthorp should be quoted:—

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloudlike harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones, The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of "Prometheus Unbound" "the true parallel" to this symphony.

It was Dr. Theodor Billroth, the distinguished Viennese surgeon, and not a hysterical poet, who wrote to Brahms in 1890: "The last movement of your C minor Symphony has again lately excited me in a fearful manner. Of what avail is the perfect, clear beauty of the principal subject in its thematically complete form? The horn returns at length with its romantic, impassioned cry, as in the introduction, and all palpitates with longing, rapture, and supersensuous exaltation and bliss."

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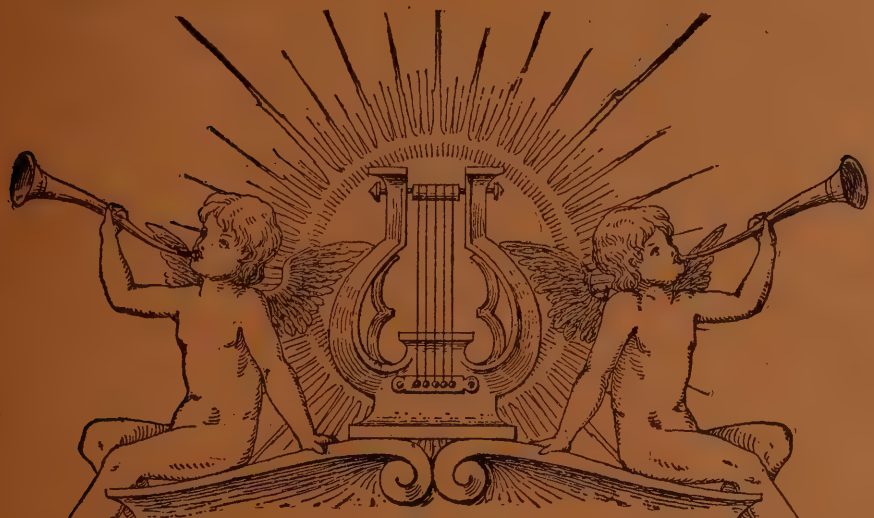
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PROGRAMME

Weber Overture to "Euryanthe"

Tchaikovsky . . Symphony No. 6 in B minor, "Pathetic," Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale; Adagio lamentoso.

Ibert "Escales" (Ports-of-Call)

I. Calme; Assez animé; Calme.
II. Modéré, très rythmé.
III. Animé; modéré.

Berlioz Minuet of the Will-o-the-Wisps; Ballet of the Sylphs; and Rákóczy March, from "The Damnation of Faust," Op. 24

There will be an intermission of ten minutes after the symphony

Overture to "Euryanthe" Carl Maria von Weber

(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by Von Weber, was produced at the Kärnthnerthor Court opera theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

Symphony No. 6, in B minor, "Pathetic," Op. 74

Peter Tchaikovsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893)

Tchaikovsky on the voyage from New York to Hamburg in May, 1891, made sketches for a sixth symphony. He worked on this symphony in 1892, was dissatisfied with it and destroyed it before he began the orchestration. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïev in Petrograd. Another work, posthumous, the Andante and Finale for pianoforte

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with orchestra, orchestrated by Tanéïev and produced at Petrograd, February 20, 1896, was also based on the sketches for this symphony.

The first mention of the present sixth symphony was in a letter written at Klin by Tchaikovsky to his brother Anatol, February 22, 1893, when he said that he was wholly occupied with it and it would be the best of all his works. In August he wrote to Davidov: "I consider it the best, especially the most open-hearted of all my works. I love it as I *never* loved any other of my musical creations." The instrumentation was completed in August. In October he wrote to the Grand Duke Constantine, "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it." At the rehearsal in Petrograd he was depressed because the symphony made no impression on the players.

The first performance was at Petrograd on October 28, 1893. Tchaikovsky conducted. The symphony failed. The audience was not enthusiastic, the critics were cool. The title "Pathetic" was suggested by Tchaikovsky's brother Modest the morning after the performance. On November 1, Tchaikovsky, apparently in perfect health, went to the theatre and supped at a restaurant. The next day, at luncheon, he felt poorly, ate nothing, and drank a glass of water that had not been boiled. That night he was suffering from cholera, from which he died. There was a rumor that he took

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poison or deliberately sought the cholera, but his brother's circumstantial account shows that the death was due to natural causes.

On November 18, 1893, the symphony, conducted by Napravnik, in Petrograd, made an overpowering impression.

* * *

What was the programme in Tchaikovsky's mind? Kaschkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *'lamentation large et souffrance inconnue,'* and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.'" . . .

* * *

Each hearer has his own thoughts when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrance of youth and all that is contained in that word.

The second movement might bear as a motto the words of the Third Kalendar in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: 'This is indeed life. O sad that 'tis fleeting!'" The trio is as the sound of the clock that in Poe's wild tale compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tchaikovsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments. The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest,

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there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound to the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tchaikovsky's drum has "the innuendo of design"; I am not sure but he worshipped it with fetishistic honors; and surely the Tchaikovsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?"*

The third movement—the march-scherzo—is the excuse, the pretext for the final lamentation. The man triumphs, he knows all that there is in earthly fame. Success is hideous, as Victor Hugo said. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing Roman streets, at Tasso with the laurel wreath, at coronation of Tsar or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

This battle-drunk, delirious movement must perforce precede the mighty wail.

> The glories of our blood and state
> Are shadows, not substantial things;
> There is no armour against fate;
> Death lays his icy hands on kings.

*Compare Walt Whitman's "Beat! Beat! Drums!" published in his "Drum-Taps" (New York, 1865).



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"Escales" ("Ports-of-Call") Jacques Ibert

(Born at Paris on April 15, 1890; now living there)

Ibert studied at the Paris Conservatory (1911–14). His teachers were Pessard Gedalge, and Vidal. In 1919 he was awarded the *prix de Rome* for his cantata, "Le Poète et la Fée."

"Escales" was performed at a Lamoureux Concert in Paris, Paul Paray conductor, on January 6, 1924.

An "escale" is a port-of-call, where vessels put in to take on coal or to re-victual.

The miniature edition of the score does not give titles to the three movements, but it was said at the time of the first performance that they were inspired by Mediterranean impressions: Palermo; Tunis-Nefta; Valencia.

The score calls for these instruments: piccolo, two flutes (the second interchangeable with a second piccolo), two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass-tuba, a set of four kettle-drums, side drum, tambourine, bass drum, cymbals, triangle, xylophone, castanets, tom-tom, celesta, two harps, and the usual strings.

I. Palermo. Calme, assez animé, calme. The first theme lends itself easily to numerous transformations, harmonic and orchestral. There is a sturdy motive for the basses which serves later as an accompaniment to the chief theme of the second section.

II. Tunis-Nefta. Modéré—très rhythmé. A long phrase, with effects of Oriental rhythm, color, and pulsatile instruments, grows

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animated. A rhythm of seven obtained by three-four and four-four dominates the movement. The animation of the middle section is engendered by a second theme. This movement was redemanded at the first performance. The oboe solo was then played by M. Gillet, now of the Boston Symphony Orchestra.

III. Valencia. Animé—modéré. This movement is in the manner of a Spanish rhapsody. The successive themes are not developed and are connected only by the relationship of national character, yet the first theme is more or less in evidence, now shortened, now transformed in certain sections, especially towards the middle, where it serves to introduce one important passage, of which the subject is derived from a phrase sketched at the beginning of the rhapsody.*

The list of his chief works is as follows:

ORCHESTRA: "Noël en Picardie," symphonic poem (1914).
"La Ballade de la Geôle de Reading" (after Oscar Wilde), (composed, in 1921, first performed at a Colonne Concert, 1922).
"Escales."
"Féerique."
Suite: "Trois Pièces de Ballet—Les Bouquetières, Créoles, Les Bavardes"—produced at a Pasdeloup Concert, January 31, 1925. These pieces are from a ballet "Les Rencontres."
CHORUS AND ORCHESTRA: "Chant de Folie." Double chorus of mixed voices. Composed in 1923–4, and dedicated to Serge Koussevitzky.
MUSIC FOR THE STAGE: "Le Poète et la Fée," cantata, produced at the Institute Paris in 1920.
"Persée et Andromedé" (after Jules Laforgues' "Legendary Morality." Two acts.
"Le Jardinière de Samos." Five acts.
CHAMBER MUSIC: Two movements for two flutes, clarinet, bassoon (National Society, 1923).
"Jeux," Sonatina for flute and pianoforte. Sonata for violin and pianoforte.
"Pièces Anépigraphes," String Quartet.
PIANOFORTE MUSIC: "Histoires"; "Les Rencontres" (little Suite in the form of a ballet), for four hands; "La Ballade de la Geôle de Reading"; "Escales" (two movements), transcribed by the composer.
FOR VOICE: "La Verdure Dorée" (text by Tristan Derème); "Trois Chansons" (text by Ch. Vildrac); Deux Mélodies, "Le Jardin du Ciel" and "Chanson" (poems by Catulle Mendès and Maeterlinck).
ORGAN: Three Chorales.

* This analysis is condensed from the one in the catalogue of the publisher Leduc.



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ENTR'ACTE

ANOTHER HERESY HUNT

(*Manchester* (England), *Guardian*)

"If music be the food of love," observed the Duke of Illyria to his musicians, "play on"—but, with something rather like the same conjecture in mind, that is not at all the instruction which has been issued by the Washington police. These are reported to have unearthed some ancient regulation forbidding the playing of "indecent music" and it is announced that they will enforce it—as soon as they have been able to decide what constitutes indecent music. It is a difficulty which will have occurred at once to even less astute (and suspicious) minds than those which are functioning so actively beneath the helmets of the Washington police. So far they do not seem to have much to guide them. One expert says that what the law intends to put down is "that hootchy-kootchy sort of intonation," but this seems to be definitely trespassing into the region of the slithy toves who gyre and gimble in the wabe, and another Lewis Carroll or Edward Lear seems to be needed as an interpreter. A rival exponent of the resurrected law declares that it has in mind "that tomtommy sort of Oriental music that makes men forget their homes and babies." Alas! so very much depends on the man, the home, and perhaps even the babies—those same strains which sing like false, seductive sirens in the ears of one man may merely send his neighbor to sleep. The truth is that the Washington police, if this report be true, have set themselves an inquiry beside which the heresy-hunt of Dayton is like asking

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a man with a watch the time. Granted that music, like every other art, has something to say—but what that something is may be debated eternally, for it depends very much on the listener. And—again as with other arts—the listener's standards vary with his generation. Some found Wagner "improper," but few withers are wrung today by that fear. Today there are those who incline to the opinion that some of the languorous, wistful strains of Debussy or Ravel are reaching out into vistas which an active God-fearing Rotarian would do well to leave unexplored—and yet it may be suspected that if those strains were played to the Washington police, so far from being provoked and seduced they would be undeniably bored. Who, in short, shall decide what music does or does not express—particularly when one bears in mind the fact that some of it (to adapt Matthew Arnold's lofty complaint about certain examples of London architecture) expresses merely the composer's inability to express anything at all?

Minuet of Will-o'-the-Wisps, Ballet of Sylphs, and Rákóczy March, from "The Damnation of Faust" Hector Berlioz

(Born at Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869)

"Eight Scenes in 'Faust'" by Berlioz were published in 1829. Berlioz revised these scenes and wrote the other portions of "The Damnation of Faust" in 1845–46. The first performance of the new work was at the Opéra-Comique, Paris, December 6, 1846. The singers were Mme. Duflot-Maillard, and Messrs. Roger, Léon, and Henri. Berlioz conducted. The first performance in the United

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States was at New York, February 12, 1880; Amy Sherwin, and Messrs. Jordan, Remmertz, and Bourne. Dr. Leopold Damrosch conducted.

The Minuet des Follets is a species of instrumental serenade, given by "ignes fatui" at the command of Mephistopheles under Marguerite's window at night. Mephistopheles's own serenade is burlesqued by piccolos, flute, and oboes in the course of the minuet.

The Ballet de Sylphes in the movement of a waltz is a short piece, to which the sylphs dance through the air after they have sung, in obedience to Mephistopheles, the praise of Marguerite's beauty to Faust as he sleeps on a bank of the Elbe.

The Rákóczy March was written early in 1846 as Berlioz was about to leave Vienna for Budapest. Based on a Hungarian National air, it was played for the first time at Budapest, February 15, 1846, at a concert given by Berlioz in the National Theatre. It made so great a sensation that Berlioz introduced it in "The Damnation of Faust," putting Faust in Hungary and making him witness the passage of a Hungarian army across the plain where he was walking. It is said that when Prince Franz Rákóczy II. 1676–1735) brought his young bride to his town of Eperjes, Michael Barna, leader of the gypsies and court fiddler, wrote a processional March in honor of the pair and played it with his band; that he rewrote it afterwards. The "Rákóczy Song" was first put in notation by Karl Vaczek of Jászó, who died, very old, in 1828. He learned the tune from Barna's granddaughter, a beauty, and a renowned fiddler named Panna Czinka. Vaczek gave the tune to a fiddler named Ruzsitska, who broadened it into a march and battle music. Berlioz in his transcription used the true "Rákóczy Song" and Ruzsitska's battle music.

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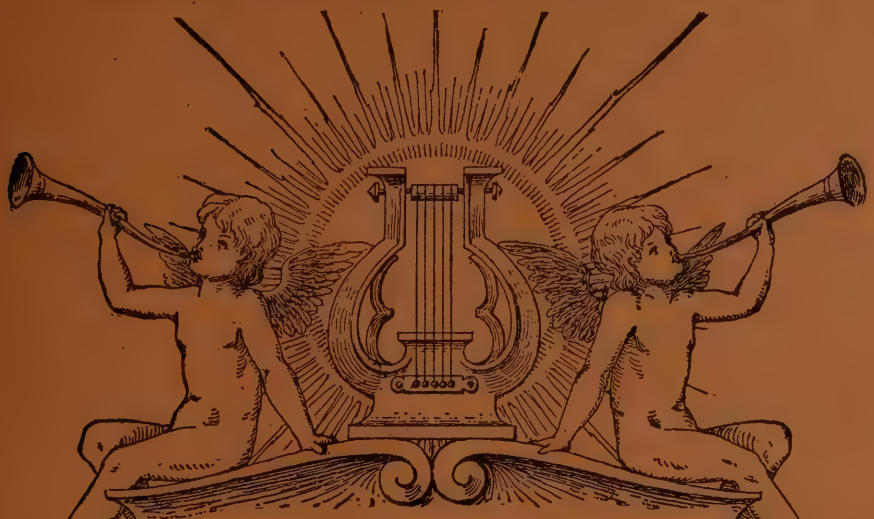
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FORTY-FIFTH SEASON, 1925-1926

Boston Symphony Orchestra

INC.

SERGE KOUSSEVITZKY, Conductor

Programmes

FRIDAY EVENING, NOVEMBER 6, at 8.15

SATURDAY AFTERNOON, NOVEMBER 7, at 2.15

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

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Wagner. . . . Prelude to "The Mastersingers of Nuremberg"

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Forty-fifth Season, 1925–1926

SERGE KOUSSEVITZKY, Conductor

FRIDAY EVENING, NOVEMBER 6 AT 8.15

PROGRAMME

Weber Overture to "Euryanthe"

Tchaikovsky . . Symphony No. 6 in B minor, "Pathetic," Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale; Adagio lamentoso.

Ibert "Escales" ("Ports-of-Call")

I. Calme; Assez animé; Calme.
II. Modéré, très rythmé.
III. Animé; modéré.

Berlioz . . Minuet of the Will-o-the-Wisps; Ballet of the Sylphs; and Rákóczy March, from "The Damnation of Faust," Op. 24

There will be an intermission of ten minutes after the symphony

SATURDAY AFTERNOON, NOVEMBER 7 AT 2.15

PROGRAMME

Glinka Overture to "Russlan and Ludmilla"

Schumann Symphony No. 4 in D minor, Op. 120

I. Andante; Allegro.
II. Romanza.
III. Scherzo.
IV. Largo; Finale.

(The movements of this symphony are played without pause)

Wagner . . . Ride of the Valkyries from "The Valkyrie"

Wagner Prelude to "Lohengrin"

Wagner Overture to "Tannhäuser"

There will be an intermission of ten minutes after the symphony

OVERTURE TO "EURYANTHE" CARL MARIA VON WEBER

(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by Von Weber, was produced at the Kärnthnerthor Court opera theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

SYMPHONY NO. 6, IN B MINOR, "PATHETIC," OP. 74

PETER TCHAIKOVSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893)

Tchaikovsky on the voyage from New York to Hamburg in May, 1891, made sketches for a sixth symphony. He worked on this symphony in 1892, was dissatisfied with it and destroyed it before he began the orchestration. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïev in Petrograd. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïev and produced at Petrograd, February 20, 1896, was also based on the sketches for this symphony.

The first mention of the present sixth symphony was in a letter written at Klin by Tchaikovsky to his brother Anatol, February 22, 1893, when he said that he was wholly occupied with it and it would be the best of all his works. In August he wrote to Davidov: "I consider it the best, especially the most open-hearted of all my works. I love it as I *never* loved any other of my musical creations." The instrumentation was completed in August. In October he wrote to the Grand Duke Constantine, "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it." At the rehearsal in Petrograd he was depressed because the symphony made no impression on the players.

The first performance was at Petrograd on October 28, 1893. Tchaikovsky conducted. The symphony failed. The audience was not enthusiastic, the critics were cool. The title "Pathetic" was suggested by Tchaikovsky's brother Modest the morning after the performance. On November 1, Tchaikovsky, apparently in perfect health, went to the theatre and supped at a restaurant. The next day, at luncheon, he felt poorly, ate nothing, and drank a glass of water that had not been boiled. That night he was suffering from cholera, from which he died. There was a rumor that he took poison or deliberately sought the cholera, but his brother's circumstantial account shows that the death was due to natural causes.

On November 18, 1893, the symphony, conducted by Napravnik, in Petrograd, made an overpowering impression.

* * *

What was the programme in Tchaikovsky's mind? Kaschkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *'lamentation large et souffrance inconnue,'* and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.'" . . .

* * *

Each hearer has his own thoughts when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with

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the transports and illusions of love, the remembrance of youth and all that is contained in that word.

The second movement might bear as a motto the words of the Third Kalendar in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: 'This is indeed life. O sad that 'tis fleeting!'" The trio is as the sound of the clock that in Poe's wild tale compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tchaikovsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments. The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound to the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tchaikovsky's drum has "the innuendo of design"; I am not sure but he worshipped it with fetishistic honors; and surely the Tchaikovsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?"*

The third movement—the march-scherzo—is the excuse, the pretext for the final lamentation. The man triumphs, he knows all that there is in earthly fame. Success is hideous, as Victor Hugo said. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing Roman streets, at Tasso with the laurel wreath, at coronation of Tsar or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

*Compare Walt Whitman's "Beat! Beat! Drums!" published in his "Drum-Taps" (New York, 1865).

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S

This battle-drunk, delirious movement must perforce precede the mighty wail.

The glories of our blood and state
Are shadows, not substantial things;
There is no armour against fate;
Death lays his icy hands on kings.

"Escales" ("Ports-of-Call") Jacques Ibert

(Born at Paris on April 15, 1890; now living there)

Ibert studied at the Paris Conservatory (1911–14). His teachers were Pessard Gedalge, and Vidal. In 1919 he was awarded the *prix de Rome* for his cantata, "Le Poète et la Fée."

"Escales" was performed at a Lamoureux Concert in Paris, Paul Paray conductor, on January 6, 1924.

An "escale" is a port-of-call, where vessels put in to take on coal or to re-victual.

The miniature edition of the score does not give titles to the three movements, but it was said at the time of the first performance that they were inspired by Mediterranean impressions: Palermo; Tunis-Nefta; Valencia.

The score calls for these instruments: piccolo, two flutes (the second interchangeable with a second piccolo), two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass-tuba, a set of four kettle-drums, side drum, tambourine, bass drum, cymbals, triangle, xylophone, castanets, tom-tom, celesta, two harps, and the usual strings.

I. Palermo. Calme, assez animé, calme. The first theme lends itself easily to numerous transformations, harmonic and orchestral. There is a sturdy motive for the basses which serves later as an accompaniment to the chief theme of the second section.

II. Tunis-Nefta. Modéré—très rhythmé. A long phrase, with effects of Oriental rhythm, color, and pulsatile instruments, grows

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animated. A rhythm of seven obtained by three-four and four-four dominates the movement. The animation of the middle section is engendered by a second theme. This movement was redemanded at the first performance. The oboe solo was then played by M. Gillet, now of the Boston Symphony Orchestra.

III. Valencia. Animé—modéré. This movement is in the manner of a Spanish rhapsody. The successive themes are not developed and are connected only by the relationship of national character, yet the first theme is more or less in evidence, now shortened, now transformed in certain sections, especially towards the middle, where it serves to introduce one important passage, of which the subject is derived from a phrase sketched at the beginning of the rhapsody.*

The list of his chief works is as follows:

ORCHESTRA: "Noël en Picardie," symphonic poem (1914).

"La Ballade de la Geôle de Reading" (after Oscar Wilde), (composed, in 1921, first performed at a Colonne Concert, 1922).

"Escales."

"Féerique."

Suite: "Trois Pièces de Ballet—Les Bouquetières, Créoles, Les Bavardes"—produced at a Pasdeloup Concert, January 31, 1925. These pieces are from a ballet "Les Rencontres."

CHORUS AND ORCHESTRA: "Chant de Folie." Double chorus of mixed voices. Composed in 1923–4, and dedicated to Serge Koussevitzky.

MUSIC FOR THE STAGE: "Le Poète et la Fée," cantata, produced at the Institute Paris in 1920.

"Persée et Andromedé" (after Jules Laforgues' "Legendary Morality." Two acts.

* This analysis is condensed from the one in the catalogue of the publisher Leduc.

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MINUET OF WILL-O'-THE-WISPS, BALLET OF SYLPHS, AND RÁKÓCZY MARCH, FROM "THE DAMNATION OF FAUST" HECTOR BERLIOZ

(Born at Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869)

"Eight Scenes in 'Faust'" by Berlioz were published in 1829. Berlioz revised these scenes and wrote the other portions of "The Damnation of Faust" in 1845–46. The first performance of the new work was at the Opéra-Comique, Paris, December 6, 1846. The singers were Mme. Duflot-Maillard, and Messrs. Roger, Léon, and Henri. Berlioz conducted. The first performance in the United States was at New York, February 12, 1880; Amy Sherwin, and Messrs. Jordan, Remmertz, and Bourne. Dr. Leopold Damrosch conducted.

The Minuet des Follets is a species of instrumental serenade, given by "ignes fatui" at the command of Mephistopheles under Marguerite's window at night. Mephistopheles's own serenade is burlesqued by piccolos, flute, and oboes in the course of the minuet.

The Ballet de Sylphes in the movement of a waltz is a short piece, to which the sylphs dance through the air after they have sung, in obedience to Mephistopheles, the praise of Marguerite's beauty to Faust as he sleeps on a bank of the Elbe.



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The Rákóczy March was written early in 1846 as Berlioz was about to leave Vienna for Budapest. Based on a Hungarian National air, it was played for the first time at Budapest, February 15, 1846, at a concert given by Berlioz in the National Theatre. It made so great a sensation that Berlioz introduced it in "The Damnation of Faust," putting Faust in Hungary and making him witness the passage of a Hungarian army across the plain where he was walking. It is said that when Prince Franz Rákóczy II. 1676–1735) brought his young bride to his town of Eperjes, Michael Barna, leader of the gypsies and court fiddler, wrote a processional March in honor of the pair and played it with his band; that he rewrote it afterwards. The "Rákóczy Song" was first put in notation by Karl Vaczek of Jászó, who died, very old, in 1828. He learned the tune from Barna's granddaughter, a beauty, and a renowned fiddler named Panna Czinka. Vaczek gave the tune to a fiddler named Ruzsitska, who broadened it into a march and battle music. Berlioz in his transcription used the true "Rákóczy Song" and Ruzsitska's battle music.

Overture to "Russlan and Lioudmilla"

Michael Ivanovich Glinka

(Born at Novospasskoi in the government of Smolensk, Russia, on June 2, 1803; died at Berlin, on February 15, 1857)

Glinka's second opera, "Russlan and Lioudmilla," in five acts, was suggested to him by Prince Chakkovsky, who thought Poushkin's fairy tale in verse suitable for operatic purposes. (The poem was published in 1817. The subject was taken from a Russian folk tradition.) Poushkin consented and undertook to make necessary alterations. He was killed in a duel in 1837. K. Bakhtourin then made a scenario, which was remodeled by Glinka, but the libretto was also tinkered by the Russian dramatist Nestor Koukolnik, Michael Guedeonov, Captain Chirkov, and N. Markowich. The first performance was at Leningrad on November 27 (o.s.), 1842. The work failed. The Imperial family left before the final fall of



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the curtain; there were hisses on the stage and in the orchestra. The second performance was also a failure; but at the third, the woman that took the part of the heroine—Glinka thought from the first she would be incompetent—was replaced by Mme. Pétrof, and the opera ran for thirty-two nights that season and for twenty the next. There was no revival until 1859. When its fiftieth anniversary was celebrated at Leningrad in 1892, there had been two hundred and eighty-five performances in that city.

The story—a story of the days of pagan Russia—tells of Lioudmilla, the daughter of King Svietozar, of Kiev. There were three suitors—the knights errant, Russlan and Farlaf and the young Tartar prince, Ratmir. The girl loved Russlan, but the magician, Chernomor, carried her away. The father dispatched the three knights to rescue her, and promised Lioudmilla's hand to the one who succeeded in bringing her home. Russlan took counsel with the wizard, Finn. The latter gave him a magic sword, with which to accomplish the rescue. The knight saved Lioudmilla, but on the homeward journey they were intercepted by Farlaf, who cast both into a magic slumber, carried the maiden back to her father's house and demanded her hand in marriage. Russlan awoke and arrived at the house of King Svietozar in time to denounce the treachery. The opera ends with the marriage of Russlan and Lioudmilla.

The overture was edited and dedicated to H. Berlioz by the composer's sister, L. Schestakov.

Symphony in D minor, No. 4, Op. 120 . . Robert Schumann

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856)

This symphony was composed in 1841, immediately after the Symphony in B-flat major, No. 1. According to the composer's notes it was "sketched at Leipsic in June, 1841, newly orchestrated at Düsseldorf in 1851. The first performance of the original version at the Gewandhaus, Leipsic, under David's direction. December 6, 1841." Clara Schumann wrote in her diary on May 31 of that year: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." A few days later she wrote: "Robert composes steadily; he has already completed three movements, and I hope the symphony will be ready by his birthday."

Their first child, Marie, was born on September 1, 1841. On the thirteenth of the month, his wife's birthday, Marie was baptized and the mother received from her husband the D minor symphony; "which I have quietly finished," he said.

Schumann was not satisfied with the symphony, and he did not publish it. In December, 1851, he revised the manuscript. During

the years between 1841 and 1853 Schumann had composed and published the Symphony in C (No. 2) and the Symphony in E-flat (No. 3); the one in D minor was published therefore as No. 4. In its first form, the one in D minor was entitled "Symphonistische Phantasie."

The symphony was dedicated to Joseph Joachim, and on the title page of the manuscript was this inscription: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow*; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private. Düsseldorf, December 23, 1853. Robert Schumann."

It was Schumann's wish that the symphony should be played without pauses between the movements. Mendelssohn expressed the same wish for the performance of his "Scotch" symphony, which was produced nearly four months after the first performance of this Symphony in D minor.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, kettledrums, and strings.

"The Ride of the Valkyries," from "The Valkyrie"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

After an instrumental introduction to Act III of "The Valkyrie," the curtain rises.

"On the summit of a rocky mountain. On the right a pine wood encloses the stage. On the left is the entrance to a cave; above this the rock rises to its highest point. At the back the view is entirely open; rocks of various heights form a parapet to the preci-

*In the year 1841, when the symphony was composed, Joachim was ten years old.



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pice. Occasionally clouds fly past the mountain peak as if driven by storm. Gerhilde, Ortlinde, Waltraute, and Schwertleite have ensconced themselves on the rocky peak above the cave; they are in full armour."*

Flashes of lightning break through the clouds, and from time to time a Valkyrie is seen on horseback with a slain warrior hanging from the saddle. We quote John F. Runciman's description of the Valkyries' Ride ("Richard Wagner"):

"The drama here is of the most poignant kind; the scenic surroundings are of the sort Wagner so greatly loved—tempest amidst black pine woods with wild, flying clouds, the dying down of the storm, the saffron evening light melting into shadowy night, the calm, deep blue sky with the stars peeping out, then the bright flames shooting up; and the two elements, the dramatic and the pictorial, drew out of him some pages as splendid as any even he ever wrote. The opening, 'The Ride of the Valkyries,' is a piece of storm-music without a parallel. There is no need here for Donner with his hammer; the All-Father himself is abroad in wrath and majesty, and his daughters laugh and rejoice in the riot. There is nothing uncanny in the music: we have that delight in the sheer force of the elements which we inherit from our earliest ancestors: the joy of nature fiercely at work which is echoed in our hearts from time immemorial. The shrilling of the wind, the hubbub, the calls of the Valkyries to one another, the galloping of the horses, form a picture which for splendor, wild energy, and wilder beauty can never be matched.

"Technically, this Ride is a miracle built up of conventional figurations of the older music. There is the continuous shake, handed on from instrument to instrument, the slashing figure of the upper strings, the kind of *basso ostinato*, conventionally indicating the galloping of horses, and the chief melody, a mere bugle call, altered by a change of rhythm into a thing of superb strength. The only part of the music that ever so remotely suggests extravagance is the Valkyries' call; and it, after all, is only a jodel put to sublime uses. Out of these commonplace elements, elements that one might almost call prosaic, Wagner wrought his picture of storm, with its terror, power, joyous laughter of the storm's daughters—storm as it must have seemed to the first poets of our race. . . .

"It is worth looking at the plan of this Ride—which is, be it remembered, only the prelude to the gigantic drama which is to follow. After the ritornello the main theme is announced, with a long break between the first and second strains; and again a break before it is continued. Then it sounds out in all its glory, terse, closely gripped section to section, until the Valkyries' call is heard; purely pictorial passages follow; the theme is played with, even as Mozart and Beethoven played with their themes, and at the last the whole force of the orchestra is employed, and Wagner's object is attained—he has given us a picture of storm such as was never done before, and he has done what was necessary for the subsequent drama—made us feel the tremendous might of the god of storms."

*Wagner's indications for the stage translated by Frederick Jameson for G. Schirmer's edition of "The Valkyrie."

Prelude and Introduction to Act III, "Lohengrin"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

Wagner's own explanation of the prelude has been translated into English as follows:—

"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this supersensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with His disciples, and in which His blood was received when out of love for His brethren He suffered upon the cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

"This miraculous delivery of the Holy Grail, escorted by an angelic host, and the handing of it over into the custody of highly favored men, was selected by the author of 'Lohengrin,' a knight of the Grail, for the introduction of his drama, as the subject to be musically portrayed; just as here, for the sake of explanation, he may be allowed to bring it forward as an object for the mental receptive power of his hearers.

"Now throbs the heart with the pain of ecstasy, now with the heavenly joy which agitates the breast of the beholder; with irresistible might all the repressed germs of love rise up in it, stimulated to a wondrous growth by the vivifying magic of the vision; however much it can expand, it will break at last with vehement longing, impelled to self-sacrifice and toward an ultimate dissolving revels again in the supremest bliss as, imparting comfort the nearer it approaches, the divine vision reveals itself to our entranced senses, and when at last the holy

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vessel shows itself in the marvel of undraped reality, and clearly revealed to him to whom it is vouchsafed to behold it, as the Holy Grail, which from out of its divine contents spreads broadcast the sunbeams of highest love, like the lights of a heavenly fire that stirs all hearts with the heat of the flame of its everlasting glow, the beholder's brain reels—he falls down in a state of adoring annihilation. Yet upon him who is thus lost in love's rapture the Grail pours down its blessing, with which it designates him as its chosen knight; the blazing flames subside into an ever-decreasing brightness which now, like a gasp of breath of the most unspeakable joy and emotion, spreads itself over the surface of the earth and fills the breast of him who adores with a blessedness of which he had no foreboding. With chaste rejoicing, and smilingly looking down, the angelic host mounts again to heaven's heights; the source of love, which had dried up upon the earth, has been brought by them to the world again—the Grail they have left in the custody of pure-minded men, in whose hands its contents overflow as a source of blessing, and the angelic host vanishes in the glorious light of heaven's blue sky, as, before, it thence came down."

Overture to "Tannhäuser" Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elizabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterlof, Urchs; Heinrich, Bolten; Reinmar, Brandt; Elizabeth, Mrs. Siedenburg;

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Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The first performance of the overture in Boston was October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from the opera was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the society "with the highly valuable assistance of Herr Louis Schreider, solo trumpet-player to the King of Hanover."

The overture, scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, two bassoons, cymbals, triangle, tambourine, strings, begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower woodwind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

> Inside the Horsel here the air is hot;
> Right little peace one hath for it, God wot;
> The scented dusty daylight burns the air
> And my heart chokes me till I hear it not.

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the violoncellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir tone Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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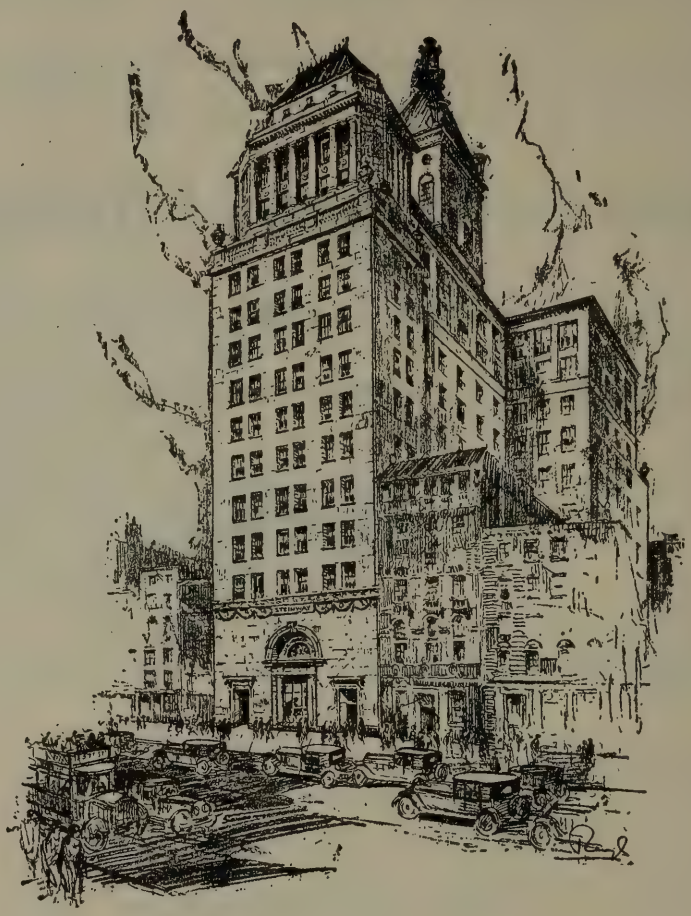
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J. S. Bach Brandenburg Concerto No. 3 in G major, for String Orchestra

I. Allegro moderato.
II. Allegro.

Debussy . . . "Prélude à l'Après-Midi d'un Faune" ("Prelude to the Afternoon of a Faun"), Eclogue by S. Mallarmé

Rimsky-Korsakov . . Suite from the Opera, "Tsar Saltan"

Brahms Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

There will be an intermission before the symphony

Concerto, G major, No. 3 (of the Brandenburg Set) for three violins, three violas, three violoncellos, with bass

Johann Sebastian Bach

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750)

This composition is the third of the six Brandenburg concertos. Completed March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. The prince was provost of the Cathedral at Halberstadt. He was a bachelor, living now at Berlin and now on his estate at Malchow. Fond of music, and not in an idle way, he was extravagant in his tastes and mode of life, and often went beyond his income of nearly fifty thousand thalers. He met Bach—some say at Carlsbad—in 1718 or 1720, and asked him to write some pieces for his private orchestra, which contained players of high reputation.

Bach sent the pieces entitled "Concerts avec Plusieurs Instruments" to Berlin, with a dedication in French. This dedication was probably written by some courtier at Cöthen, where Bach was then living. Nothing is known about the reception, nor is it known whether they were ever played at the palace of the prince. It was his habit to catalogue his music; but the name of Bach is not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos, were recorded. Spitta thinks that the pieces were probably included in miscellaneous lots, as "77 concertos by different masters and for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)"; or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were next owned by the Princess Amalie, sister of Frederick the Great, and a pupil of Kirnberger. Their final home was the Royal Library, Berlin. Edited by S. W. Dehn, they were published by Peters, Leipsic, in 1850.

The autograph title of this work is as follows: "Concerto 3 a tre Violini, tre Viole, e tre Violoncelli col Basso per il Cembalo."

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Prelude to "The Afternoon of a Faun (after the Eclogue of Stephane Mallarmé)" Achille Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé*)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret, The second performance was at a Colonne concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet.

*Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862–92) in Paris at a College. In 1874–75 he edited *La Dernière Mode*. The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vatek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philologie à l'Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translation into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1899.

At first a Parnassian, he became recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d'Eccezione," 1899; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maitres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolists et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900).

In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.

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The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

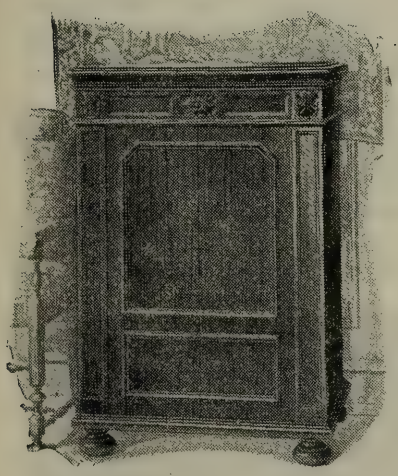
"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

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The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

Musical Pictures: Suite for Orchestra, from the Fairy Tale "Tsar Saltan," Op. 57.

Nicholas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908)

"The Fairy Tale of Tsar Saltan, his Son the renowned and Mighty Paladin, the Prince Guidon Saltanovich, and the Beautiful Tsarevna Lebed (Swan)," an opera in four acts, seven scenes, and prologue, composed in 1899–1900 for a libretto based on a fairy tale in verse by Pushkin, was produced by the Private Opera Company in Moscow in December, 1900. The orchestral Suite was performed at Petrograd in a concert of the Imperial Russian Musical Society a short time before the production of the opera, which is conspicuous for the large number of Russian folk songs utilized. Pushkin's fairy tale was written in 1831.

*This date is given in the catalogue of Belaïev, the Russian publishing house. One or two music lexicons give May 21.

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Each movement has lines from Pushkin's poem. Each movement is introduced by a trumpet fanfare. Pushkin's story runs as follows:

A rich man had three daughters. Each one of them wished to wed the young and handsome Tsar. The first said, as the sisters talked together, that she could make him the best of bread; the second would weave the finest linen; the third would bear glorious children. The Tsar Saltan was in the habit of going about at night as Haroun al-Raschid, the Viceroy in "La Périchole," and Nero of old, to inquire into the doings of his people. He overheard the sisters, and chose the youngest, who was sure she could aid in perpetuating the imperial line, but he foolishly allowed her sisters to live in the palace. War called him away. The envious sisters in his absence sent him this message:—

In the night Tsaritsa bore
Neither boy nor girl; what's more—
Neither frog, nor mouse, nor crawfish,
But a beasty strange and dwarfish."*

So the Tsaritsa and her blooming baby boy were put into a barrel and cast into the sea. The barrel drifted to the magic island of Buyan. Here the boy throve, and having saved a swan from death he became endowed with mighty power. He gave the word, and lo, a wonderful city, with gardens and palaces, arose, so that the island was called the Island of the Three Wonders: The Wonder of the Squirrel that gathered nuts of gold and emerald while it whistled Russian folk songs; The Wonder of the Thirty-three Warriors, who were cast, fully armed, upon the shore; The Wonder of the Princess—the swan saved by the Tsarevich from a pike, and now, in human form, ready to wed her saviour. The Tsar Saltan, returning from the war, heard what had happened and hastened to the magic island.

I

At that time a war was raging,
Tsar Saltan in tones engaging
Bade her, as he mounted steed,
"As thou lov'st me, take good heed."

*This and the second translation of Pushkin's verses are from N. Jarintzov's "Russian Poets and Poems" (Oxford, 1917).

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II

(Introduction to Act II)

In the blue sky stars are flashing,
In the blue sea waves are splashing.
O'er the sky a cloud-sheet creeps,
O'er the waves the barrel leaps.
Like a widow lost and failing.
Cries Tsaritsa, fluttering, wailing.
While the child through day and night
Grows each hour in size and might.

This movement is in the nature of a lament.

III

THE THREE WONDERS

(Introduction to the last scene)

In the sea an isle doth rise,*
On the isle a city lies,
Full of churches—golden heads,
Palaces and garden beds.
Life therein is easy, free,
And its wonders number three:
A squirrel right in people's view,
Golden nuts doth ever chew,
Out the emerald kernels takes,
Then the golden shell she makes
Into piles of equal size,

And 'fore honest people's eyes
Sings without asking pardon:
"In the orchard, in the Garden,"†
And the city's wonder second.
Might with justice full be reckoned.
When the ocean's billows roar.
Dashing 'gainst the lonely shore
And recede again from land,
There remains a hero band—
Thirty-three—in coats of mail
Flashing just like fiery scale.
Third, there is a princess fair,
Eyes away one cannot tear.

*This translation is from the program book of the Russian Symphony Orchestra.
†A Russian folk song.



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She by day God's light outshines,
Earth in light by night enshrines,
'Neath her braid the crescent bright,
From her brow a star sheds light.

I was there, mead beer I sipped,
My mustache I only dipped.*

The Suite was performed at a concert of the New Orchestra in New York on December 26, 1919.

SYMPHONY IN C MINOR, NO. 1, OP. 68 . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck portray the relationship between

*The customary conclusion of Russian fairy tales.

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Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

Just when Brahms began to make the first sketches of this symphony is not exactly known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

Dietrich saw the first movement in 1862. It was then without the introduction. Clara Schumann on July 1 of that year wrote to Joachim that Brahms had sent her the movement with a "bold" beginning. She quoted in her letter the first four measures of the Allegro as it now stands and said that she had finally accustomed herself to them; that the movement was full of wonderful beauties and the treatment of the thematic material was masterly. Dietrich bore witness that this first movement was greatly changed. The manuscript in the possession of Simrock the publisher is an old copy by some strange hand. It has a white linen envelope on which is daubed with flourishes, "Sinfonie von Johannes Brahms Mus: Doc: Cantab:" etc., etc. Kalbeck makes the delightful error of translating the phrase "Musicae doctor cantabilis." "Cantabilis!" Did not Kalbeck know the Latin name of the university that gave the degree to Brahms?

We have quoted from Mme. Schumann's letter to Joachim in 1862. Brahms was working on the Adagio and Scherzo when he went from Hamburg to Baden-Baden in 1876. On September 25 he played to Mme. Schumann the first and last movements, and two weeks later the whole symphony. She noted her disappointment in her diary. To her this symphony was not comparable with the Quintet in F minor, the sextets, the pianoforte quartets. "I miss the melodic flight, however intellectual the workmanship may be. I am debating violently whether I should tell him this, but I must first hear the work complete



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from an orchestra." When she heard the symphony the next year in Leipsic, it made an o'erpowering impression on her, and she was pleased that Brahms had unconsciously changed the character of the Adagio to suit her wishes.

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted. There was a performance a few days later at Mannheim where Brahms conducted. Many musicians journeyed to hear the symphony. Simrock came in answer to this letter "It's too bad you are not a music-director, otherwise you could have a symphony. It's at Carlsruhe on the fourth. I expect from you and other befriended publishers a testimonial for not bothering you about such things." Simrock paid five thousand thalers for the symphony. He did not publish it till the end of 1877.

There was hot discussion of this symphony. Many in the first years characterized it as labored, crabbed, cryptic, dull. Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

Ask a music-lover, at random, what Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the Tenth Symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the first Symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.' "

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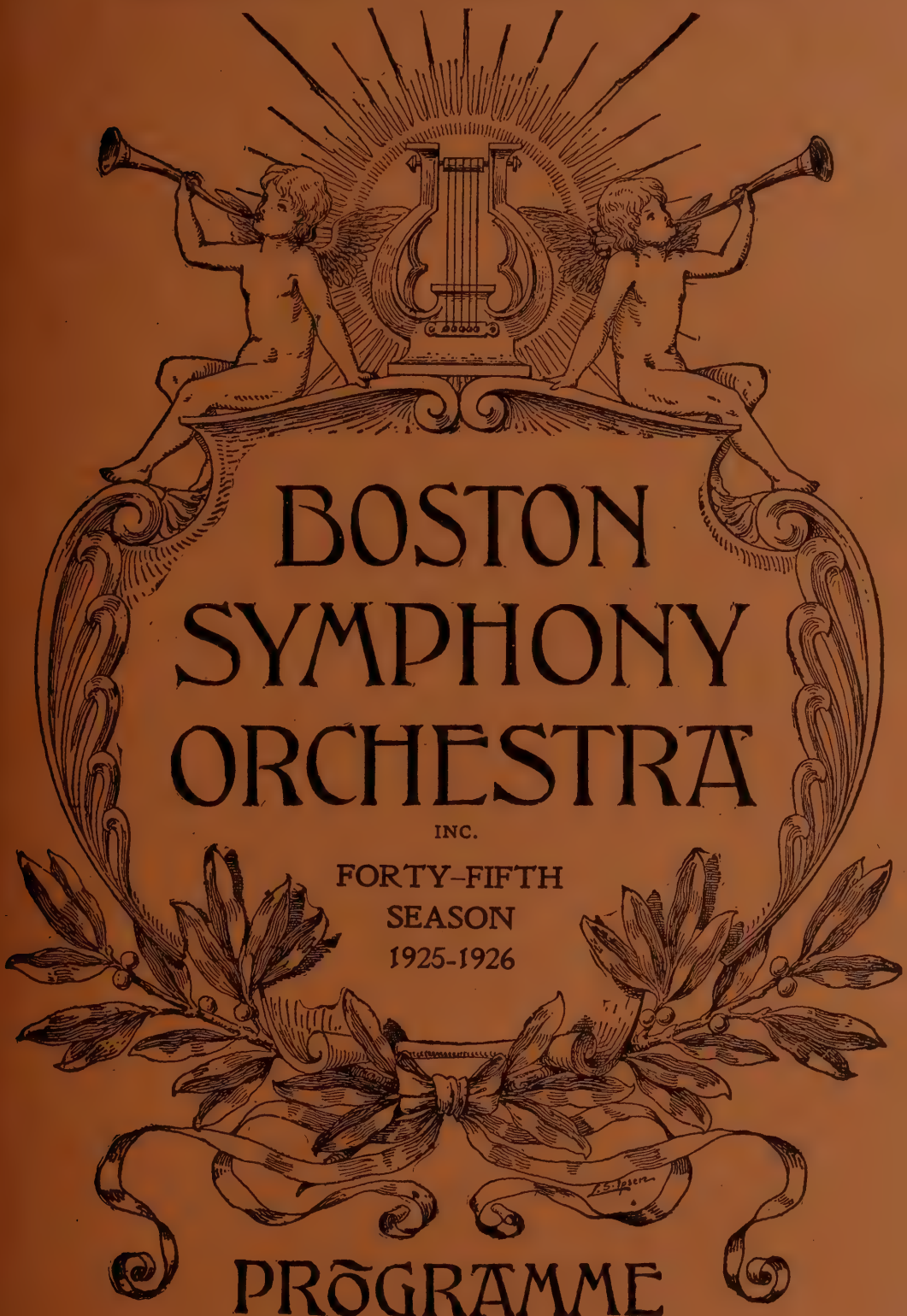
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SERGE KOUSSEVITZKY, Conductor

Programme

SUNDAY AFTERNOON, JANUARY 10, at 3.00

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

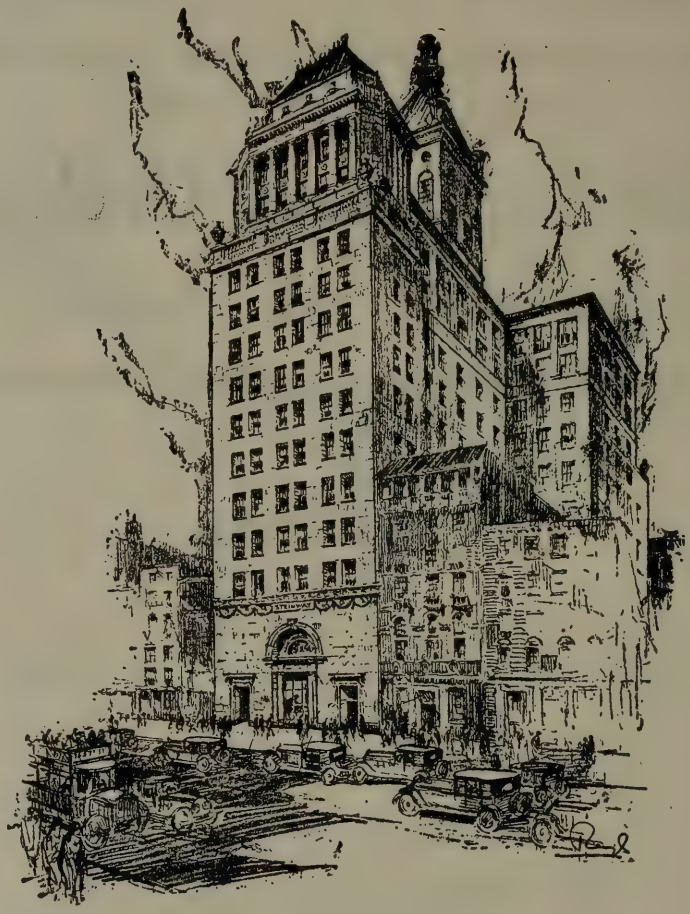
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Fedorovsky, P.
Mayer, P.
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Cauhape, J.
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Bedetti, J.
Keller, J.
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Barth, C.
Langendoen, J.
Belinski, M.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

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Kunze, M.
Vondrak, A.
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Gerhardt, G.
Ludwig, O.
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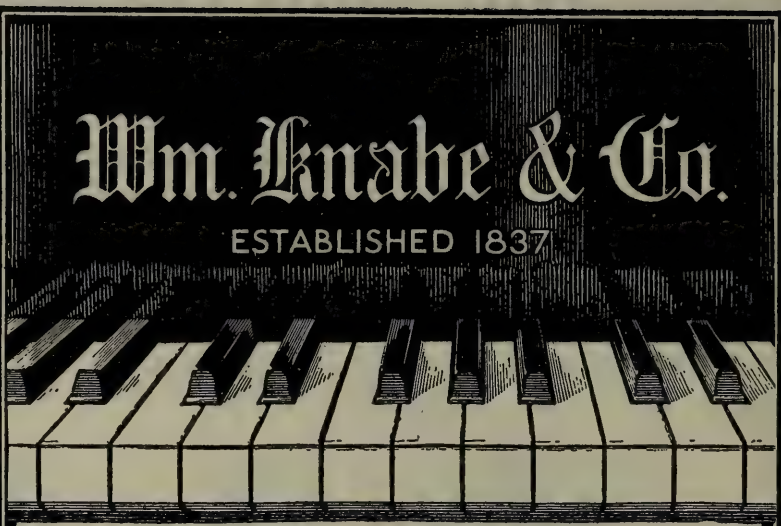
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		E-Flat Clarinet.	
		Vannini, A.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
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SERGE KOUSSEVITZKY, Conductor

SUNDAY AFTERNOON, JANUARY 10

AT 3.00

PROGRAMME

Weber Overture to "Euryanthe"

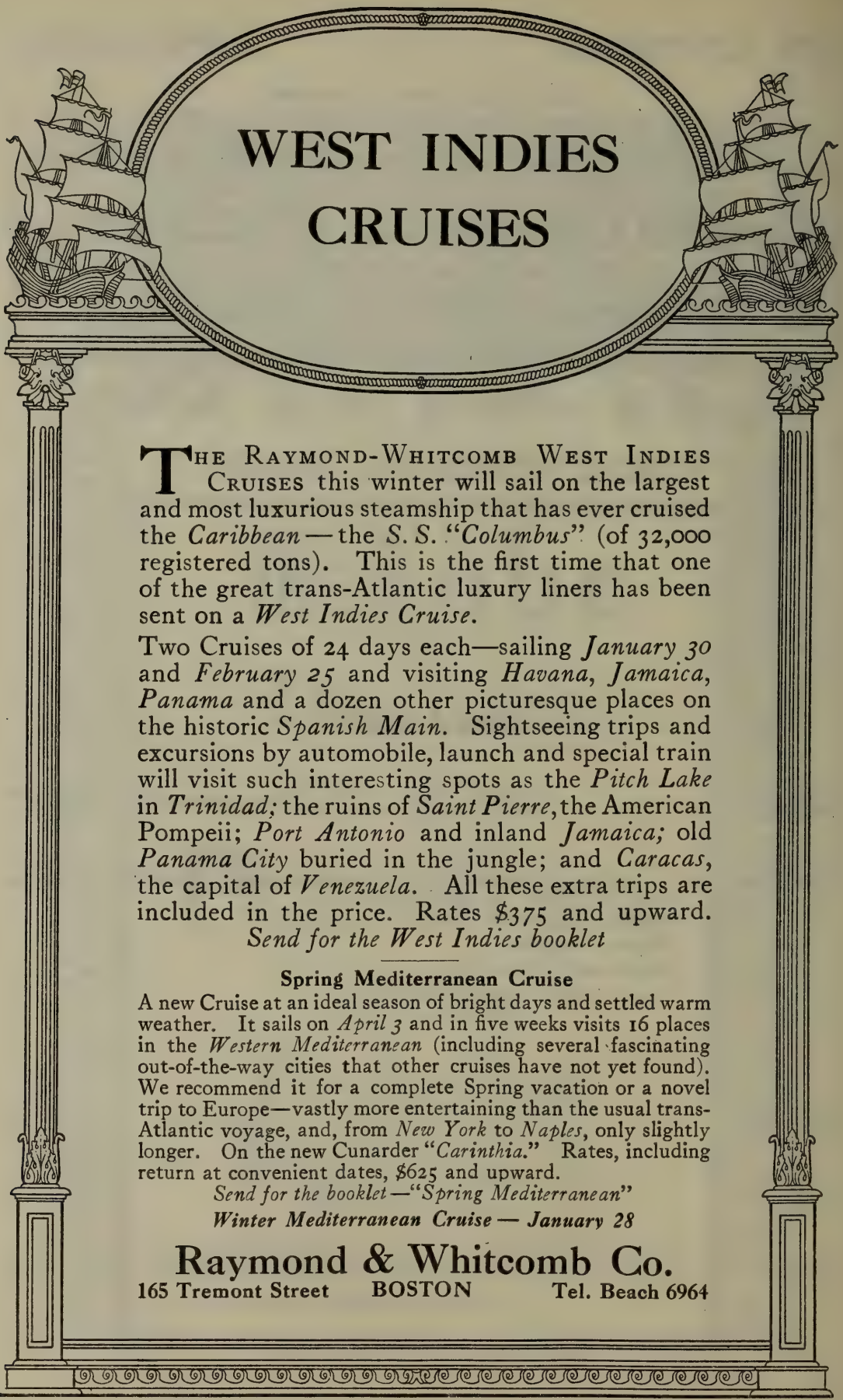
Tchaikovsky . . Symphony No. 6 in B minor, "Pathetic," Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale; Adagio lamentoso.

Debussy . . . "Prélude à l'Après-Midi d'un Faune" ("Prelude to the Afternoon of a Faun"), Eclogue by S. Mallarmé

Liszt "Les Préludes," Symphonic Poem No. 3 (after Lamartine)

There will be an intermission of ten minutes after the symphony



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Overture to "Euryanthe" Carl Maria von Weber

(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by Weber, was produced at the Kärnthnerthor Court Opera Theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

As soon as the text of the first act was ready (December 15, 1821), Weber began to compose the music. He wrote a large portion of the opera at Hosterwitz. The opera was completed without the overture on August 29, 1823. Weber began to compose the overture on September 1, 1823, and completed it at Vienna on October 19 of that year. He scored the overture at Vienna, October 16–19, 1823.

Weber wrote to his wife on the day after the first performance, "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for the beginning. Stillness of death. The overture was applauded madly; there was a demand for a repetition; but I went ahead, so that the performance might not be too long drawn out." Max Maria von Weber, in the life of his father, gives a somewhat different account. A grotesque incident occurred immediately before

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the performance. There was a tumult in the parterre of the opera-house. There was laughing, screaming, cursing. A fat, carelessly dressed woman, with a crushed hat and a shawl hanging from her shoulders, was going from seat to seat, screaming out: "Make room for me! I am the poetess, I am the poetess!" It was Mme. von Chezy, who had forgotten to bring her ticket and was thus heroically attempting to find her seat. The laughter turned into applause when Weber appeared in the orchestra, and the applause continued until the signal for beginning was given. "The performance of the overture," says Max von Weber, "was not worthy of the usually excellent orchestra; indeed, it was far inferior to that at the dress rehearsal. Perhaps the players were too anxious to do well, or, and this is more probable, perhaps the fault was in the lack of sufficient rehearsal. The ensemble was faulty,—in some places the violins actually played false,—and, although a repetition was demanded by some, the impression made by the poetic composition was not to be compared with that made later in Berlin, Dresden, and the Gewandhaus concert in Leipsic." Yet Max von Weber says later that Count Brühl wrote the composer, January 18, 1824, that the overture played for the first time in Berlin in a concert by F. L. Seidel hardly made any impression at all. To this Weber answered, January 23: "That the overture failed is naturally very unpleasant for me. It must have been wholly misplayed, which I am led to believe from the remarks about its difficulty. The Vienna orchestra, which is in no way as good as that of Berlin, performed it *prima vista* without any jar to my satisfaction, and, as it seemed, with effect."

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The overture begins E-flat, Allegro marcato, con molto fuoco, 4-4, though the half-note is the metronomic standard indicated by Weber. After eight measures of an impetuous and brilliant exordium the first theme is announced by wind instruments in full harmony, and it is derived from Adolar's phrase: "Ich bau' auf Gott und meine Euryanth' " (act i., No. 4). The original tonality is preserved. This theme is developed brilliantly until, after a crashing chord, B-flat, of full orchestra and vigorous drum-beats, a transitional phrase for violoncellos leads to the second theme, which is of a tender nature. Sung by the first violins over sustained harmony in the other strings, this theme is associated in the opera with the words, "O Seligkeit, dich fass' ich kaum!" from Adolar's air, "Wehen mir Lüfte Ruh' " (act ii., No. 12). The measures of the exordium return, there is a strong climax, and then after a long organ-point there is silence.

The succeeding short Largo, charged with mystery, refers to Eglantine's vision of Emma's ghost and to the fatal ring. Eglantine has taken refuge in the castle of Nevers and won the affection of Euryanthe, who tells her the tragic story of Emma and her betrothed, Udo; for the ghost of Emma, sister of Adolar, had appeared to Euryanthe and told her that Udo had been her faithful lover. He fell in battle. As life was to her then worthless, she took poison from a ring, and was thereby separated from Udo; a wretched ghost, she was doomed to wander by night until the ring should be wet with the tears shed by an innocent maiden in her time of danger and extreme need (act i., No. 6). Eglantine steals the ring from the sepulchre. She gives it to Lysiart, who shows it to the court, swearing that he had received it from Euryanthe, false to Adolar.

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Symphony No. 6, B minor, "Pathetic," Op. 74

Peter Ilich Tchaikovsky

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky on the voyage from New York to Hamburg in May, 1891, made sketches for a sixth symphony. He worked on this symphony in 1892, was dissatisfied with it, and destroyed it before he began to orchestrate it. His third pianoforte concerto, Op. 75, was based on the first movement of the rejected work. (This concerto was played after his death by Tanéïev in Leningrad.) Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïev, and produced at Leningrad on February 20, 1896, was also based on the sketches for this Symphony.

The first mention of the "Pathetic" Symphony is in a letter from Tchaikovsky to his brother Anatol, dated Klin, February 22, 1893. He wrote to Davidov, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece."

Tchaikovsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kashkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at Lenin-

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grad in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at Leningrad October 28, 1893. The programme included an overture to an unfinished opera by Laroche, Tchaikovsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tchaikovsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

* * *

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "Pathetic"!' and he wrote in my presence the title that will forever remain."

On October 30 Tchaikovsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidov, and added: "This symphony met with a singular fate. It has not exactly

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failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

What was the programme in Tchaikovsky's mind? Kashkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *'lamentation large et souffrance inconnue,'* and seems to set the seal of finalty on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . ."

* * *

Each hearer has his own thoughts when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrance of youth and all that is in that word.

The second movement might bear as a motto the words of the Third Kalandar in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: "This is indeed life. O sad that 'tis fleeting!" The trio is as the sound of the clock that in Poe's wild tale of the Masque of the Red Death compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound;

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"and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tchaikovsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments.* The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever.

The third movement—the march-scherzo—is the excuse, the pretext, for the final lamentation. The man triumphs, he knows all that there is in earthly fame. As Victor Hugo said, success is hideous. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing in Roman streets, at Tasso with the laurel wreath, at coronation of King or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

This battle-drunk, delirious movement must perforce precede the mighty wail.

"The glories of our blood and state
Are shadows, not substantial things;
There is no armour against fate;
Death lays his icy hands on kings."

*Note the effect of the constant drum beats in O'Neill's "The Emperor Jones."

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PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ECLOGUE OF STEPHANE MALLARMÉ)" ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret, The second performance was at a Colonne concert, Paris, October 20, 1895.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The

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poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-



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receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

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Symphonic Poem No. 3, "The Preludes" (after Lamartine)

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)."* The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XV^{me} Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition, and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where

*"Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a handwritten score.

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the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks, to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Preludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

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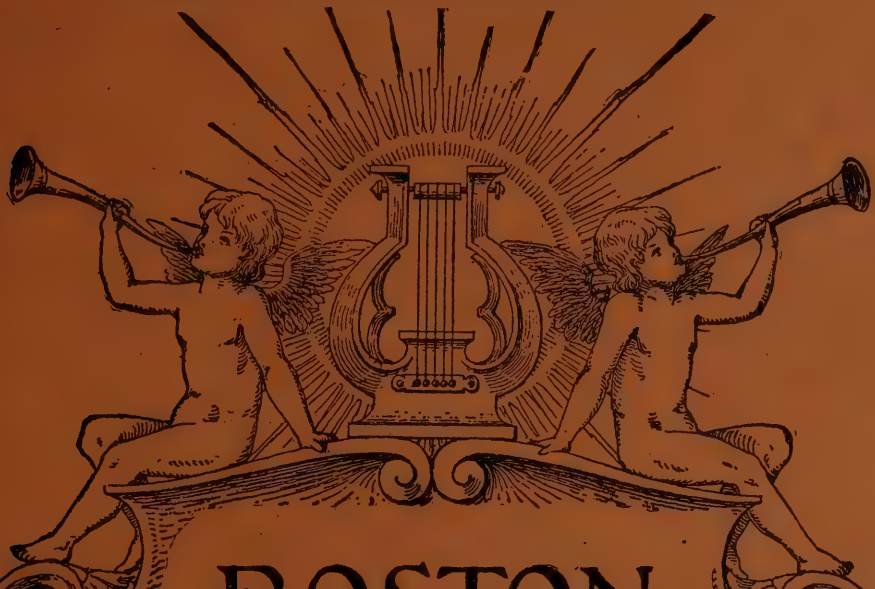
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WITH HISTORICAL AND DESCRIPTIVE
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I. Overture.
II. Allegro.
III. Air.
IV. Allegro Moderato.

Liadov From the Apocalypse, Symphonic Picture, Op. 66

Ravel . . . Orchestral Fragments from "Daphnis et Chloé," Ballet in one act (Second Suite)

Lever du Jour — Pantomime — Danse Générale

Scriabin . . . Third Symphony, "The Divine Poem," Op. 43

Lento; Luttes—Allegro; Voluptés—Lento; Jeu Divin—Allegro

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Boston Symphony Orchestra

Forty-fifth Season, 1925–1926

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MONDAY EVENING, FEBRUARY 1

AT 8.30

PROGRAMME

Galliard . . Sonata in G major (Freely Transcribed for Small Orchestra, by Maximilian Steinberg)

Liadov From the Apocalypse, Symphonic Picture, Op. 66

Ravel . . . Orchestral Fragments from "Daphnis et Chloé," Ballet in one act (Second Suite)

Lever du Jour — Pantomime — Danse Générale

Scriabin . . . Third Symphony, "The Divine Poem," Op. 43

Lento; Luttes—Allegro; Voluptés—Lento; Jeu Divin—Allegro

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Egmont Overture - - - Beethoven

Unfinished Symphony - - - Schubert

I. Allegro moderato
II. Andante con moto

Concerto in G minor for Violin - Bruch

I. Prelude—Allegro moderato
II. Adagio
III. Finale—Allegro energico

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The movements are Lento, Allegro non troppo, Andante teneramente and Allegro spiritoso.

* * *

Galliard, the son of a French wigmaker, took oboe and flute lessons from Marshall at Celle. Going to Hanover about 1702, he studied composition with Farinelli, the uncle of the famous singer and an esteemed concert-director; and thus, as Gerber puts it, probably sought to take the Abbé Steffani as a model. Having entered as chamber musician the service of Prince George of Denmark, he accompanied him to London, where the Prince had married Anne in 1683 (Anne ascended the throne in 1702). When Battista Draghi died (about 1706), Galliard succeeded him as organist and chapel master at Somerset House of the dowager queen Catherine. He learned English and composed church music which was performed at St. Paul's and the Chapel Royal on occasions of thanksgiving for victories—a "Te Deum," a "Jubilate," and the anthems "I will magnify Thee," "O Lord God of

*In J. G. Walther's "Musikalisches Lexicon" (Leipsic, 1732), and in the first edition of E. L. Gerber's "Lexicon der Tonkuenstler" (1790), the name is spelled Gaillard. Gerber, in the second edition of his Dictionary (1812), following Hawkins and Burney, wrote the name Galliard, which is the name on the title-page of Galliard's translation of Pier Francesco Tosi's "Observations on the Florid Song" (second edition, London, 1743).



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Hosts," and "I am well pleased." In 1713 he played in the orchestra at the opera and had a solo part in the accompaniment of the last air in the first act of Handel's "Teseo." Handel wished him to be in the orchestra.*

He wrote many pieces for the theatre, operas, music for Rich's pantomimes, which were a mixture of masque and harlequinade; he also wrote cantatas, and he had nearly completed at the time of his death an Italian opera, "Oreste e Pylade, overo la Forza dell' Amicicia." In 1745 he had a benefit concert at which his music for choruses in the Duke of Buckingham's tragedy "Julius Cæsar" and a piece for 24 bassoons and four double-basses were performed.

He is perhaps best remembered by his translation into English of Pier Francesco Tosi's "Opinioni di Cantori Antichi e Moderni, o sieno Observazioni sopra il Canto Figurato." This translation, which Gerber praised as not an easy task on account of Tosi's "affected style," was published in 1742. The title of the second edition (1743), now before us, is "Observations on the Florid Song; or Sentiments on the Ancient and Modern Singers . . . to which are added Explanatory Annotations, and examples in Musick." The Preface and the Prefatory Discourse written by Galliard are curious. In the former he says, "The soft and pleasing Voice of the *fair Sex* has irresistible Charms and adds considerably to their Beauty." In the latter he declares that Tosi's remarks, "Shew, that a little less *Fiddling* with the Voice, and a little more *Singing* with the *Instruments*, would be of great Service to Both." It's a valuable little book, which might be consulted with profit today by singers and vocal teachers.

Gerber says that Galliard in 1710 was one of the founders of the Academy of Ancient Music in London, which brought out for 18 years works of ancient composers and was revived by Bates in 1776. But see "Ancient Academy of Music" in Grove's Dictionary (revised edition). Galliard's curious collection of music is most of it in the Henry Watson Music Library at Manchester, England.

*"Handel hatte jetzt den braven Galliard im Orchester sitzen und machte sich dessen Fähigkeiten zu Nutze." Chrysander's "G. F. Händel," Vol. I, page 381. The solo oboe had much to do in "Teseo." Chrysander in notation gives examples. From a passage in C. F. Pohl's "Mozart und Haydn in London" (Part I, page 57) it would seem that Handel wrote his oboe concertos in 1734 with Galliard in view. The oboe concerto played at concerts of the Boston Symphony Orchestra by Mr. Sautet in 1888 and by Mr. Longy in 1909 was composed by Handel at Hamburg in 1703.

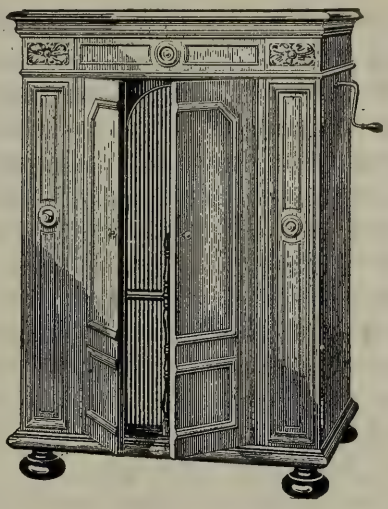
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The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

"The Divine Poem," Symphony No. 3, C minor, Op. 43

Alexander Nicholaevich Scriabin

(Born January 10, 1872,* at Moscow; died there, April 27, 1915)

"Le Divin Poème" was composed in the summer of 1903, probably in Switzerland. It was performed for the first time under the direction of Arthur Nikisch at Paris, May 29, 1905. The score was published in that year.

The first performance in the United States was at a concert of the Russian Symphony Society in New York conducted by Modest Altschuler on March 14, 1907.

The first performance in Boston was by the Boston Symphony Orchestra on February 29, 1924.

The symphony is scored for piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-

*Mrs. Newmarch has given the date December 29, 1871 (O.S.). Mr. M. Montagu-Nathan in "Contemporary Russian Composers" (1917) says that since Scriabin's death it has been established, "apparently beyond doubt," that he was born on Christmas Day, 1871. Mr. Montagu-Nathan does not say whether this date is according to the old Russian calendar.

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bassoon, eight horns, five trumpets, three trombones, bass tuba, kettledrums, two harps, tam-tam, bells, and strings.

When this symphony was produced in New York, Mr. Altschuler, a personal friend of Scriabin, wrote: "The composer of 'Le Divin Poème' has sought to express therein something of the emotional (and therefore musically communicable) side of his philosophy of life. Mr. Scriabin is neither a pantheist nor a theosophist, yet his creed includes ideas somewhat related to each of these schools of thought. The three divisions of this symphony (they are joined without pause) are entitled 'Luttes' (Struggles), 'Voluptés' (Ecstasies) and 'Jeu Divin' (Creative Force consciously exercised). The first and third parts are marked 'Allegro'; the second is a slow movement.

"A short slow introduction proclaims the opening theme, which to the composer means the affirmation of conscious existence, of the coexistence of matter and spirit in the Ego. This theme, begun by the bassoons and basses, ends with a militant ascending interval in the trumpets that may be the equivalent of *'Je suis'* (I am). The spirit that affirms is affrighted at the audacity of its thought, and sinks into an abyss of mysticism. A struggle begins between two forms of the new allegro theme of the first movement, as in a soul now confident, now obsessed by doubt and fear.

"The slow movement 'Voluptés,' is built upon two contrasting themes. The first, published by the flutes, denotes to the composer the soul's affirmation of the sublime; the second, given out by a solo

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violin, the desire of the soul for the ecstatic joy of self-annihilation, of the merging of the spirit into nature. Lovely episodes mark this slow movement.

"The final allegro, 'Jeu Divin,' brings up in enlarged and triumphant form the theme of affirmation of the introduction."

Dr. Eaglefield Hull in "A Great Russian Poet: Scriabin" (London, 1918) writes: "Art as religion and religion as something involving the conception of art is the fundamental idea of Scriabin's music. His first symphony is a 'Hymn to Art,' and joins hands with Beethoven's ninth. His third, the 'Divine Poem,' expresses the spirit's liberation from its earthly trammels, and the consequent free expression of purified personality; while his 'Poem of Ecstasy' voices the highest of all joys—that of creative work. He held that in the artist's incessant creative activity, his constant progression towards the Ideal, the spirit alone truly lies. In 'Prometheus' he reaches the furthest point of his ecstasy in creative energy—a point which was to have been carried astoundingly further by his proposed 'Mystery,' in which sounds, color, odors, and movement were to be united in expressing one fundamental idea."

There is an introduction, Lento, C minor, 3-2 time, in which the three leading motives of the work are exposed. These motives (A for basses; B for trumpets; C for higher strings and wood wind) are entitled by Dr. Hull as follows: A, "Divine Grandeur"; B, "The Summons to Man"; C, "Fear to Approach, Suggestive of Flight"; but he does not say that these titles were authorized by Scriabin. The motives are combined throughout the work. Some of the subjects are derived from them.

I. Main movement: "Luttes" (Struggles), Allegro, *"mystérieux, tragique,"* C minor, 3-4. The first theme, for violins, is worked. "A Suggestion of Divinity (*avec un tragique effroi*)" is for first violins. The material is taken from the "Divine Theme" (A) while the chief theme is for violoncellos and double-basses. A section (*voilé*) follows, a quiet section which introduces the second theme *"Mystérieux,*



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romantique, légendaire" (flutes and oboes). This is developed, and a crescendo leads to the reappearance of the Divine Theme (B) fortissimo. In the recapitulation the principal motive is again in the strings, while the second theme is for oboes. The Divine Theme is heard in the trumpets. After development there is a furious coda.

II. "Voluptés" (Sensuous Pleasures), Lento, E major, 3-4. Flutes announce the chief subject. The clarinet has a theme over figuration in the strings. The first subject returns, played by solo violin. There are "ecstatic bursts, 'sensuous, passionately carressing,'" while horns sound resonant phrases. Towards the close, in lively rhythm, a new section "Divine Aspiration" (or "Celestial Flight") is proclaimed in thunderous tones by the brass. This leads without pause to

III. "Jeu Divin" (Divine Activity). Allegro, *avec une joie éclatante* (Allegro, with radiant joy), C major, 4-4. The chief theme, given to the trumpet, is soon taken up by the first violins. There is a passage marked *"haletant ailé"* (breathlessly winged) which leads to the second theme (flute and violoncellos). Dr. Hull characterizes it as the "Ego theme," which is "destined for great things, for it symbolizes the translation of human personality into celestial regions." Violins lead to a section marked "Sweet and limpid." The first melody reappears. It rises to "celestial radiance." There is an appearance of the solemn episode of the second movement; also a short return of the Allegro theme of the first movement. In the climax the subject of "Voluptés," shouted by the brass, is blended with the Divine Theme.

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Weber. Overture to "Euryanthe"

Debussy. "Prelude to the Afternoon of a Faun"

Rimsky-Korsakov..Suite from the Opera, "Tsar Saltan"

Brahms. Symphony No. 1 in C minor, Op. 68

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Wednesday Evening, February 3, 1926

PROGRAMME

Galliard. Sonata in G major

(Freely transcribed for small orchestra by Maximilian Steinberg)

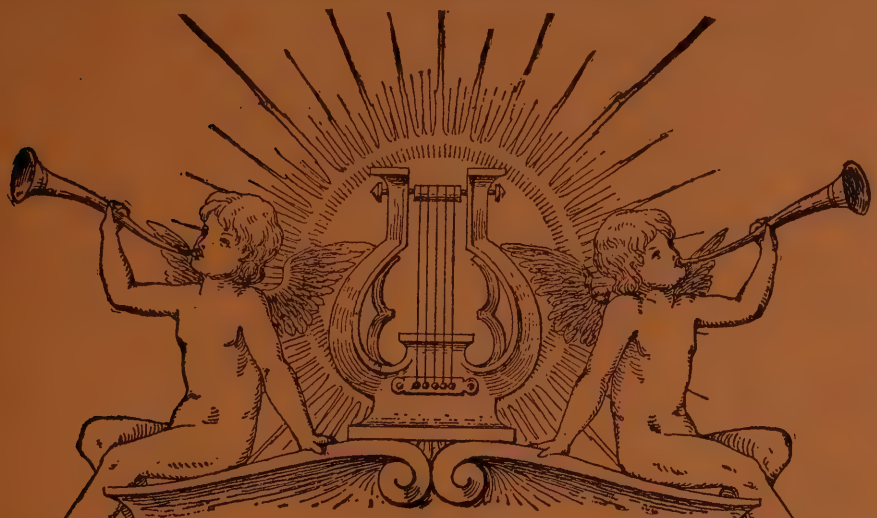
Debussy. "Prelude to the Afternoon of a Faun"

Dukas. "The Sorcerer's Apprentice"

Rimsky-Korsakov. . Symphonic Suite "Scheherazade"

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Theodorowicz, J.				
Cherkassky, P.	Pinfield, C.		Mayer, P.	Siegl, F.
Risman, J.	Fedorovsky, P.		Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.		Kurth, R.	Riedlinger, H.
Murray, J.	Fiedler, B.		Bryant, M.	Knudsen, C.
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Diamond, S.	Erkelens, H.		Seiniger, S.	Zung, M.

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Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhape, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

Bedetti, J.	Zighera, A.	Langendoen, J.	Stockbridge, C.	Fabrizio, E.
Keller, J.	Barth, C.	Belinski, M.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Vondrak, A.	Gerhardt, G.	Frankel, I.	Demetrides, L.	Oliver, F.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Allegra, E.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.		Bettoney, F.
		E-Flat Clarinet.	
		Vannini, A.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
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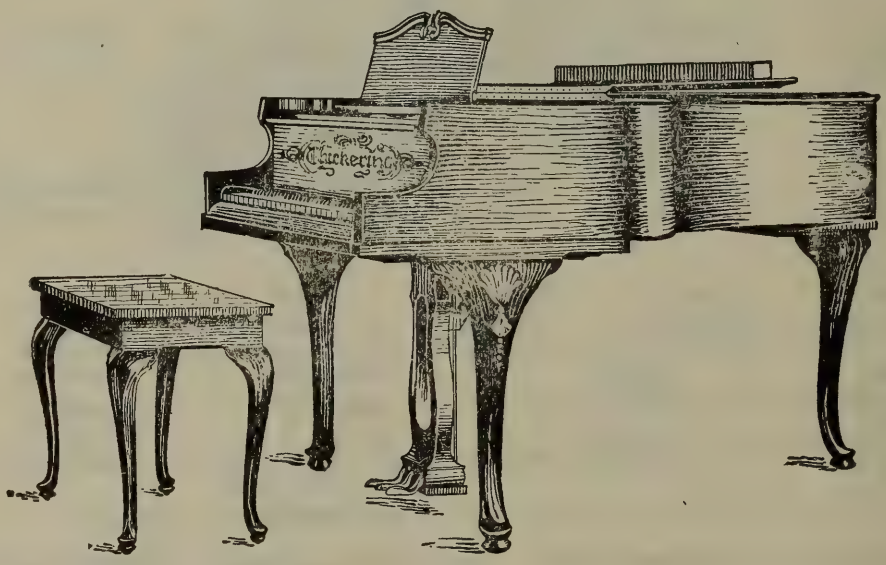
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AT 3.00

PROGRAMME

Berlioz Overture to "Benvenuto Cellini," Op. 23

Debussy . . . "Prélude à l'Après-Midi d'un Faune" ("Prelude to the Afternoon of a Faun"), Eclogue by S. Mallarmé

Wagner . . . Prelude to "The Mastersingers of Nuremberg"

Scriabin . . . Third Symphony, "The Divine Poem," Op. 43

Lento; Luttes — Allegro; Voluptés — Lento; Jeu Divin — Allegro

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Overture to the Opera "Benvenuto Cellini," Op. 23

Hector Berlioz

(Born at La Côte-Saint-André, December 11, 1803; died at Paris, March 9, 1869)

The thematic material of the overture, as that of "Le Carnaval Romain," originally intended by Berlioz to be played as an introduction to the second act of "Benvenuto Cellini," but first performed at a concert in Paris, February 3, 1884, is taken chiefly from the opera.

The overture opens, Allegro deciso con impeto, G major, 2-2, with the joyful chief theme. This theme is hardly stated in full when there is a moment of dead silence.

The Larghetto, G major, 3-4, that follows, begins with music of the Cardinal's address in the last act: "À tous péchés pleine indulgence." (The original tonality is D-flat major.) This is followed by a melody from the "Ariette d'Arlequin" (wood-wind and also violins).

The main body of the overture begins with the return of the first and joyous theme, Allegro deciso con impeto, G major, 2-2, which is somewhat modified. The second motive is a cantabile melody in

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D major, 2-2, sung by wood-wind instruments. This cantilena has reference to Cellini's love for Teresa.

Berlioz planned the composition of "Benvenuto Cellini" early in 1834. He wished to write a semi-serious opera, depicting passions; a work abounding in surprises, contrasts, crowds in action; a work with local color. He chose for his hero Benvenuto Cellini, "a bandit of genius," as he characterized the Italian artist. Adolphe Boschot thinks that Berlioz found himself in Cellini, a brother of Childe Harold and of the declaiming artist in Berlioz's "Retour à la Vie," undisciplined, torn by passions, mocked by the stupid bourgeoisie, a hero of 1830. The musician saw Rome, its monuments and squares, dagger-thrusts, open-air harlequinades. Excited by reading Cellini's Memoirs and E. T. A. Hoffman's short story "Salvator Rosa," Berlioz wished Alfred de Vigny to write a libretto, with Cellini as the hero. Vigny, busy, recommended Wailly, who in turn sought the aid of Barbier; but Vigny criticised and corrected and suggested until nearly the time of performance. The libretto was read to the management of the Opéra Comique in August, 1834. It was rejected. "They are afraid of me," wrote Berlioz; "they look on me at the Opéra-Comique as a sapper, an upsetter of the national genre: they refuse the libretto, that they will not be obliged to admit the music of a madman."

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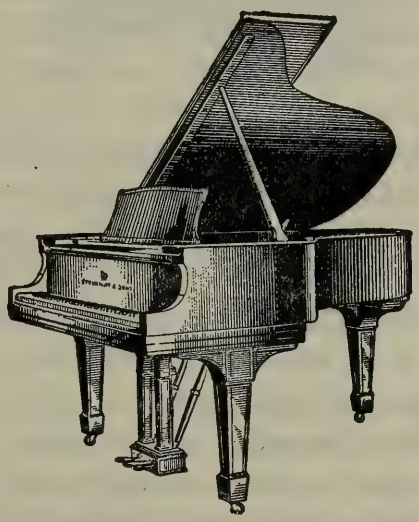
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(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret, The second performance was at a Colonne concert, Paris, October 20, 1895.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before.

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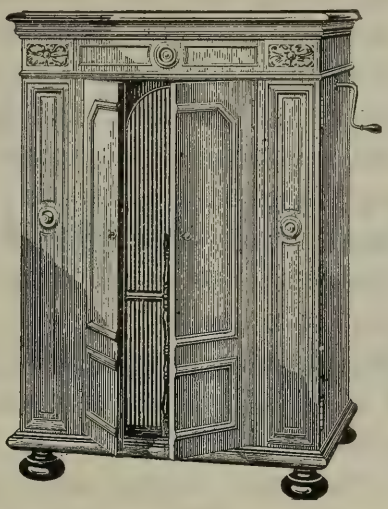
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vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which



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speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

Prelude to "The Mastersingers of Nuremberg"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes combined in various ways. The tonality of C major is well maintained.

2. A second period, E major, of lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode in the nature of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might

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characterize the German bourgeoisie (compare Elgar's theme of "London Citizenship" in "Cockaigne"). Secondary figures are formed from disintegrated portions of this theme.

The exposition of the initial theme, with the first development, leads to a second theme. It is essentially lyrical; given at first to the flute, it hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A flourish of violins leads to a third theme, intoned by the brass, sustained by harp. This theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. Here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. Now there is an allegretto. "The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the violoncellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—'What? He? Does he dare? *Scheint mir nicht der Rechtel!*' 'He's not the fellow

*See "Der Meistersinger in Geschichte und Kunst," by Curt Mey (Carlsruhe), 1892, pp. 56–57

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to do it.' And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead."

After a return to the short episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood wind. This is the culmination of the overture. The melodious phrase is developed broadly. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

"The Divine Poem," Symphony No. 3, C minor, Op. 43

Alexander Nicholaevich Scriabin

(Born January 10, 1872,* at Moscow; died there, April 27, 1915)

"Le Divin Poème" was composed in the summer of 1903, probably in Switzerland. It was performed for the first time under the direction of Arthur Nikisch at Paris, May 29, 1905. The score was published in that year.

The first performance in the United States was at a concert of the Russian Symphony Society in New York conducted by Modest Altschuler on March 14, 1907.

*Mrs. Newmarch has given the date December 29, 1871 (O.S.). Mr. M. Montagu-Nathan in "Contemporary Russian Composers" (1917) says that since Scriabin's death it has been established, "apparently beyond doubt," that he was born on Christmas Day, 1871. Mr. Montagu-Nathan does not say whether this date is according to the old Russian calendar.



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When this symphony was produced in New York, Mr. Altschuler, a personal friend of Scriabin, wrote: "The composer of 'Le Divin Poème' has sought to express therein something of the emotional (and therefore musically communicable) side of his philosophy of life. Mr. Scriabin is neither a pantheist nor a theosophist, yet his creed includes ideas somewhat related to each of these schools of thought. The three divisions of this symphony (they are joined without pause) are entitled 'Luttes' (Struggles), 'Voluptés' (Ecstasies) and 'Jeu Divin' (Creative Force consciously exercised). The first and third parts are marked 'Allegro'; the second is a slow movement.

"A short slow introduction proclaims the opening theme, which to the composer means the affirmation of conscious existence, of the coexistence of matter and spirit in the Ego. This theme, begun by the bassoons and basses, ends with a militant ascending interval in the trumpets that may be the equivalent of '*Je suis*' (I am). The spirit that affirms is affrighted at the audacity of its thought, and sinks into an abyss of mysticism. A struggle begins between two forms of the new allegro theme of the first movement, as in a soul now confident, now obsessed by doubt and fear.

"The slow movement 'Voluptés,' is built upon two contrasting themes. The first, published by the flutes, denotes to the composer the soul's affirmation of the sublime; the second, given out by a solo violin, the desire of the soul for the ecstatic joy of self-annihilation, of the merging of the spirit into nature. Lovely episodes mark this slow movement.

"The final allegro, 'Jeu Divin,' brings up in enlarged and triumphant form the theme of affirmation of the introduction."

Dr. Eaglefield Hull in "A Great Russian Poet: Scriabin" (London, 1918) writes: "Art as religion and religion as something involving the conception of art is the fundamental idea of Scriabin's music. His



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first symphony is a 'Hymn to Art,' and joins hands with Beethoven's ninth. His third, the 'Divine Poem,' expresses the spirit's liberation from its earthly trammels, and the consequent free expression of purified personality; while his 'Poem of Ecstasy' voices the highest of all joys —that of creative work. He held that in the artist's incessant creative activity, his constant progression towards the Ideal, the spirit alone truly lies. In 'Prometheus' he reaches the furthest point of his ecstasy in creative energy—a point which was to have been carried astoundingly further by his proposed 'Mystery,' in which sounds, color, odors, and movement were to be united in expressing one fundamental idea."

There is an introduction, Lento, C minor, 3-2 time, in which the three leading motives of the work are exposed. These motives (A for basses; B for trumpets; C for higher strings and wood-wind) are entitled by Dr. Hull as follows: A, "Divine Grandeur"; B, "The Summons to Man"; C, "Fear to Approach, Suggestive of Flight"; but he does not say that these titles were authorized by Scriabin. The motives are combined throughout the work. Some of the subjects are derived from them.

I. Main movement: "Luttes" (Struggles), Allegro, *"mystérieux, tragique,"* C minor, 3-4. The first theme, for violins, is worked. "A Suggestion of Divinity (*avec un tragique effroi*)" is for first violins. The material is taken from the "Divine Theme" (A) while the chief theme is for violoncellos and double-basses. A section (*voilé*) follows, a quiet section which introduces the second theme *"Mystérieux, romantique, légendaire"* (flutes and oboes). This is developed, and a crescendo leads to the reappearance of the Divine Theme (B) fortissimo. In the recapitulation the principal motive is again in the strings, while the second theme is for oboes. The Divine Theme is heard in the trumpets. After development there is a furious coda.

II. "Voluptés" (Sensuous Pleasures), Lento, E major, 3-4. Flutes announce the chief subject. The clarinet has a theme over figuration in the strings. The first subject returns, played by solo violin. There are "ecstatic bursts, 'sensuous, passionately carressing,' " while horns sound resonant phrases. Towards the close, in lively rhythm, a new section "Divine Aspiration" (or "Celestial Flight") is proclaimed in thunderous tones by the brass. This leads without pause to

III. "Jeu Divin" (Divine Activity). Allegro, *avec une joie éclatante* (Allegro, with radiant joy), C major, 4-4. The chief theme, given to the trumpet, is soon taken up by the first violins. There is a passage marked *"haletant ailé"* (breathlessly winged) which leads to the second theme (flute and violoncellos). Dr. Hull characterizes it as the "Ego theme," which is "destined for great things, for it symbolizes the translation of human personality into celestial regions." Violins lead to a

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section marked "Sweet and limpid." The first melody reappears. It rises to "celestial radiance." There is an appearance of the solemn episode of the second movement; also a short return of the Allegro theme of the first movement. In the climax the subject of "Voluptés," shouted by the brass, is blended with the Divine Theme.

Scriabin's father, Alexander Ivanovich, was a lawyer; his mother, Luboff Petrovna Stchetinin, a brilliant pupil of Leschetizky at the Leningrad Conservatory, died of consumption on the shore of Lake Garda in April, 1873, when the boy was hardly a year old. He was brought up by his grandmother and an aunt. When he was six years old he showed a remarkable musical ear and an equally remarkable memory. Intended for the army, he was placed in the Moscow Cadet Corps when he was ten years old, but he took pianoforte lessons of G. E. Konus, later of Zvieriev, and lessons in theory of Tanéïev. He was a cadet in his final course, also a candidate for the Moscow Conservatory of Music, where he studied counterpoint with Tanéïev, and the pianoforte with Safonov. "His taste for composition was to have been cultivated by that ephemerally famous composer, Arensky, who confessed his entire failure to discover any remarkable symptoms of such gifts." Scriabin, disgusted, left his class. At the Conservatory he met the great patron and publisher of music, Belaïev, with whom he became intimate. Belaïev recognized Scriabin's talent. When the latter ended his course in 1891, Belaïev organized a European tour for him. The young virtuoso played in Amsterdam, Brussels, The Hague, Paris, Berlin, and on his return in Russian cities. In the years 1893 to 1897 he toured as a pianist, travelled for pleasure, and composed; for Belaïev, who became the sole publisher of Scriabin's music, made a favorable pecuniary arrangement. In 1897 Scriabin became professor of piano playing at the Moscow Conservatory. In Moscow he was not appreciated as a composer; there was strenuous opposition on the part of professional musicians, while the public, not understanding his compositions, was indifferent or hostile; but Belaïev, Koussevitzky, Safonov, Gunst, Conus, and a few others, were his enthusiastic friends. Early in 1903 he resigned his position and gave his time to composition. In 1904 he dwelt at St. Beatenberg, Switzerland. In the winter he went to Paris, where his third symphony, "The Divine Poem," was performed for the first time by Arthur Nikisch (May 29, 1905). For many years he was a wanderer, but he returned often to St. Beatenberg, and going to Brussels in the fall of 1908 he remained there two years. He became a theosophist. "We are told," says Dr. Hull, "that Scriabin's theosophy grew out of his music. I can imagine rather that when Scriabin encountered theosophy he immediately embraced a system which harmonized so well with his prevailing musical moods. I do not think, however, we ought to judge theosophy by his music, or his music by theosophy."* In 1905–06 he was near Geneva. From February, 1906, until December 2, 1906, he lived in Geneva. In December he came to the United States. He made his first appearance as a pianist in New York at a concert of the Russian Symphony Orchestra, December 20, when he played his con-

*"Scriabin" by Dr. A. Eaglefield Hull (London, 1916), p. 48. See also in this volume the chapter "The Sources of his Inspiration," pp. 254–258.—Ed.

certo for pianoforte with orchestra. He played in Chicago, Washington, Cincinnati, Detroit, and elsewhere, but not in Boston. Returning to Paris, he spent the summer of 1907 at St. Beatenberg, the winter at his father's, who, having left, some years before, Erzeroum, where he had been Consul, made Lausanne his dwelling-place. Then came the two years in Brussels. In December, 1908, he took with his "Poem of Ecstasy" the second prize (700 roubles), founded by Belaïev "In Memory of Glinka." The first prize (1,000 roubles) was awarded to the symphony of Rachmaninoff. Leaving Brussels, Scriabin settled in Moscow. He made tours with Koussevitzky, visited Beatenberg again (1911), toured in Holland, Germany, and Russia. Early in 1914 he visited London for the first time, where he played his concerto (March 14), heard his "Prometheus," which had been brought out there the year before, and gave piano recitals. The war broke out, but he fulfilled engagements in Moscow, Petrograd, and Charkoff. A boil on his lip, which had troubled him in London, appeared again in 1915. It developed into a carbuncle and blood-poisoning set in. "During one of his terrible paroxysms of pain, Scriabin's mind flew back to the English people. He would be 'more self-possessed,' he observed, 'like the English.' " He died on Tuesday morning, April 14, 1915. All the chief Russian musicians attended the funeral mass on April 16. The procession was through crowded streets. The coffin was borne the whole route to a cloister of the Devitschy Monastery, where he is buried. "A number of young people with linked hands made a chain along the procession, singing the great Russian anthem for the dead, 'Eternal Peace to Him.' "

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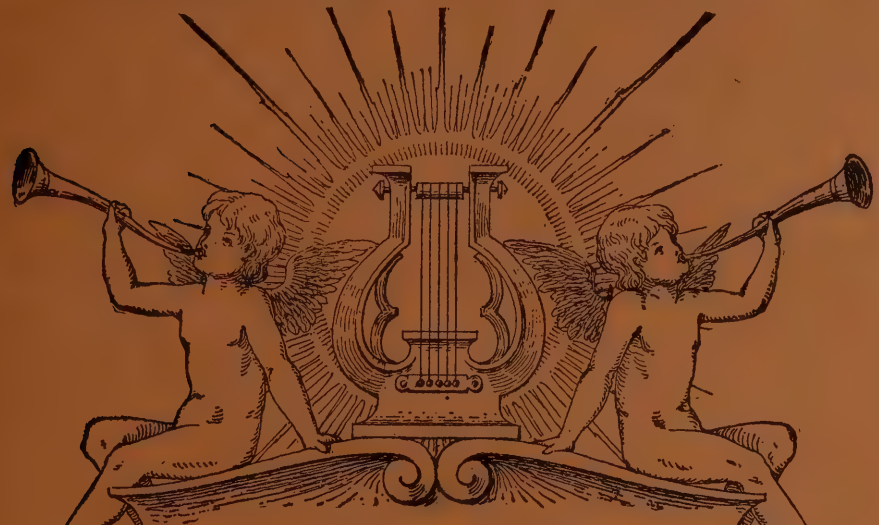
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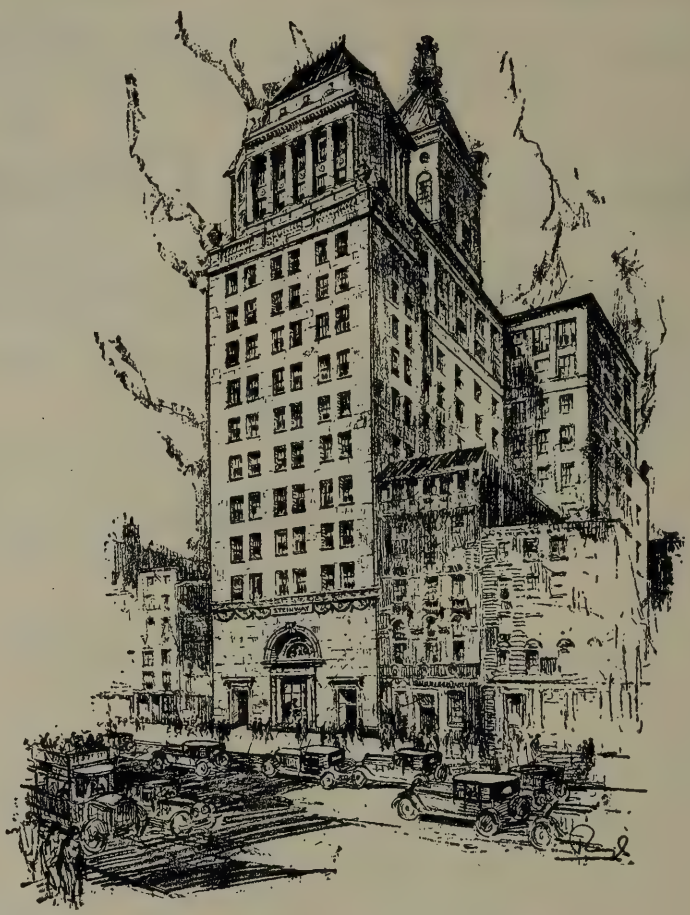
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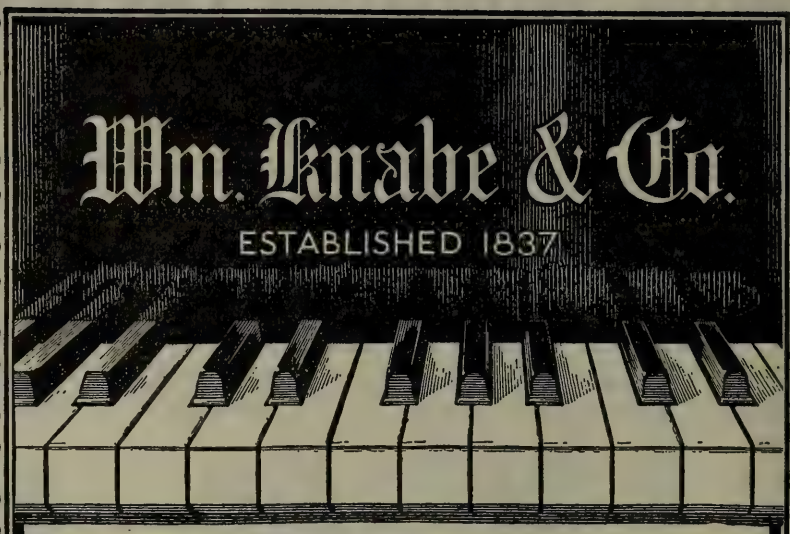
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SERGE KOUSSEVITZKY, Conductor

MONDAY EVENING, MARCH 8

AT 8.00

PROGRAMME

Vivaldi . . . Concerto in E minor for String Orchestra
(Edited by A. Mistovski)

I. Vigoroso.
II. Largo.
III. Allegro.

Beethoven Symphony No. 8, in F major, Op. 93

I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.

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I. The Neighbors
II. Dance of the Miller
III. Finale Dance

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Wagner . . . Prelude to "The Mastersingers of Nuremberg"

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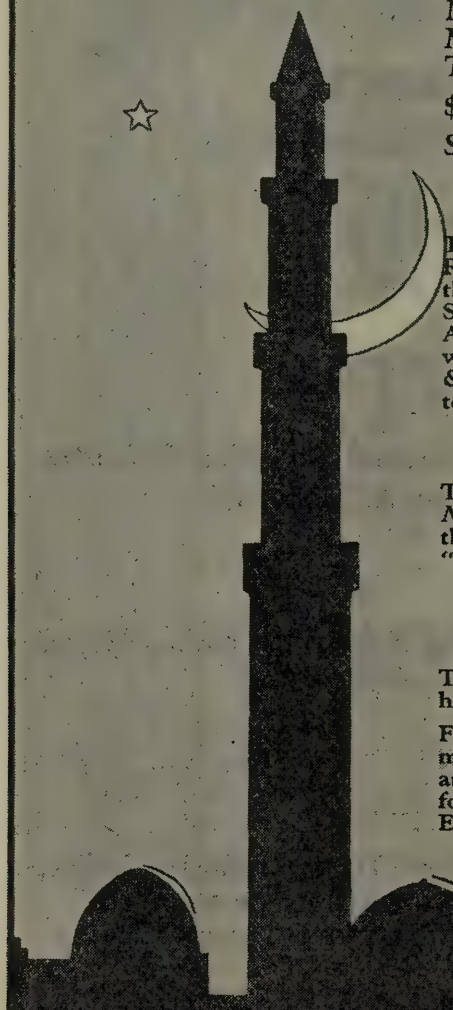
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Concerto in E minor for String Orchestra . Antonio Vivaldi

(Born about 1680 at Venice; died there in 1743)

This concerto was edited for an Oxford publishing house by A. Mistovski.

Vivaldi was born some time during the latter half of the seventeenth century at Venice, where his father was violinist at St. Mark's Church. Little is known about Antonio's early history. It is supposed that he spent several years in Germany. We know that he was director of music to Duke Philip of Hesse—some say Duke Philip of Hesse-Philippsthal, Ernest Ludwig—at Mantua, where the Duke had a residence from 1707 to 1713, when he returned to Venice. He was appointed *maestro de concerti* at the Ospedale-della Pietà, a foundling hospital for girls, with a choir and an orchestra, all women. In 1714 he was appointed violinist at St. Mark's Church. He was red-headed and a priest, so he was known as "Il Prese rosso."

Vivaldi developed the concerto form invented by Giuseppe Torelli. Sir Hubert Parry said of Vivaldi: "He represented the tendency of Italian art towards harmonic forms, such as were met with in Italian opera, in which, so far, simple clearness of design and superficial effectiveness were the principal virtues. He was essentially a violinist, and, at times, especially in slow movements when the aptness of the violin for expressive melody invited him, he showed facility, glibness, and a certain mastery of technic, but his ideas in such movements were little more than poses. But he had a great reputation as a representative of Italian instrumental art, and it was possibly on that ground

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that Bach subjected his works to the close study which arranging them for the clavier implied." Sir Hubert admitted later, in his Life of Bach, that Bach's violin concertos written in the Cöthen period are akin to the Vivaldi type.

Eugene Ysaye played Vivaldi's Concerto, G major, for violin with strings and orchestra, at a concert of the Boston Symphony Orchestra, on March 8, 1913.

He had played Vivaldi's Concerto, C major, with organ (MS), at his recital in Symphony Hall, December 1, 1912.

Vivaldi's Concerto, D minor, for orchestra with organ, edited by Alexander Siloti, was performed at a concert of the Boston Symphony Orchestra in Boston, October 10, 1925, Mr. Koussevitzky conductor.

SYMPHONY IN F MAJOR, NO. 8, OP. 93 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Lintz, im Monath October, 1812." Glöggl's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is

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gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812, and as Staudenheim, his physician, advised him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Franzensbrunn and again to Töplitz; and lastly to his brother Johann's* home at Linz, where he remained until into November.

At the beginning of 1812 Beethoven contemplated writing three symphonies at the same time; the key of the third, D minor, was already determined, but he postponed work on this, and as the autograph score of the first of the remaining two, the Symphony in A No. 7, is dated May 13, it is probable that he contemplated the Seventh before he left Vienna on his summer journey. His sojourn in Linz was not a pleasant one. Johann, a bachelor, lived in a house too large for his needs, and so he rented a part of it to a physician, who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman of an agreeable if not handsome face. Johann looked on her kindly, made her his housekeeper, and,

*Nikolaus, Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbesitzer* of the familiar anecedote and Ludwig's pet aversion.

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according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and, finding him obdurate, visited the bishop and the police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. Naturally, there was a wild scene between the brothers. Johann played the winning card: he married Therese on November 8. Ludwig, furious, went back to Vienna, and took pleasure afterwards in referring to his sister-in-law in both his conversation and his letters as the "Queen of Night."

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

The two symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

* * *

Mälzel, maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder. Overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."*

*For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie" see "Beethoven's Letters," edited by Dr. A. C. Kalischer (London, 1909), vol. i., pp. 322–326. The two were afterwards reconciled.

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The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side drum, bass drum, cymbals, triangle, xylophone, tam-tam, castanets, celesta, harp, piano, and the usual strings.

"When the Russian Ballet visited Spain, Serge de Diaghilev was so much interested in the work of de Falla that he commissioned him to write a ballet on the subject of Alarcón's novel, 'El Sombrero de Tres Picos.'"

This ballet "The Three-cornered Hat" was performed for the first time on any stage by the Russian Ballet at the Alhambra, London, on July 23, 1919. The scenario was arranged by Martinez Sierra; the stage settings and costumes were designed by Pablo Picasso. The Miller, Léonide Massine; the Corregidor, Léon Woisikovsky; the Miller's Wife, Thamar Karsavina; the Corregidor's Wife, Miss Grantzeva; the Dandy, Stanislas Idzikovsky; the Singer, Zoia Rosovsky. Ernest Ansermet conducted.

Joaquin Turina says (*The Chesterian,* May, 1920) that the first version of "The Three-cornered Hat" was produced at the Eslava Theatre, Madrid, under the title of "El Corregidor y la Molinera." Turina was then conducting this theatre's orchestra. The "pantomime" of de Falla was accompanied by only seventeen players. "The composer was confronted with one great difficulty, and that was to follow musically the action of the play without spoiling the unity of his score. The music therefore continually reflected a certain anxiety on the composer's part, as if he were trying to disentangle himself, so to speak, from the external network. The transformation of the 'pantomime' into a ballet at once cleared away all these difficulties. This is quite natural, for in the new version the action became reduced to a strictly indispensable minimum, and the

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dances became predominant, those already existing being considerably amplified."

Turina finds the Miller's Dance the most interesting, "because of its typically Andalusian character, its fascinating rhythm which is like an affirmation of southern art, and its Moorish character." In the Final Dance the jota and the folk theme called *vito* are introduced.

The *Daily Telegraph* (July 24) said of the ballet:—

"Over the whole brisk action is the spirit of frivolous comedy of a kind by no means common only to Spain of the eighteenth century. A young miller and his wife are the protagonists, and if their existence be idyllic in theory, it is extraordinarily strenuous in practice—chorographically. But that is only another way of saying that M. Massine and Madame Karsavina, who enact the couple, are hardly ever off the stage, and that both of them work with an energy and exuberance that almost leave one breathless at moments. The miller and his wife between them, however, would scarcely suffice even for a slender ballet plot. So we have as well an amorous Corregidor (or Governor), who orders the miller's arrest so that the way may be cleared for a pleasant little flirtation—if nothing more serious—with the captivating wife. Behold the latter fooling him with a seductive dance, and then evading her admirer with such agility that, in his pursuit of her, he tumbles over a bridge into the mill-stream. But, as this is comedy, and not melodrama, the would-be lover experiences nothing worse than a wetting, and the laugh, which is turned against him, is renewed when, having taken off some of his clothes to dry them, and gone to rest on the miller's bed, his presence is discovered by the miller himself, who, in revenge, goes off in the intruder's garments after scratching a message on the wall to the effect that 'Your wife is no less beautiful than mine!' Thereafter a "gallimaufry of gambols' and—curtain!"

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For the following information about de Falla we are indebted to "The Music of Spain" by Carl Van Vechten (N.Y. 1918) :—

De Falla studied harmony with Alejandro Odero and Enrique Broca. Going to Madrid he took pianoforte lessons of José Trigo and studied composition with Felipe Pedrell. Before de Falla was fourteen the Madrid Academy of Music awarded him the first prize for pianoforte-playing. Between 1890 and 1904 he was busy as a virtuoso and a composer. In 1907, going to Paris, he was befriended by Debussy and Dukas. At that time his only published works were Quatres Pièces Espagnoles: Aragonesa, Cubana, Montañesa, and Andaluza for the pianoforte; and three songs: Les Colombes, Chinoiserie, and Seguidille (words by Gautier). He made his début in Paris as a pianist in 1910. The next year he played in London. In 1905 his opera "La Vida Breve" won a prize in Madrid. The opera was produced at Nice on April 1, 1913. An American, Lillian Grenville, took the part of Salud. This opera was given at Madrid on November 14, 1914. De Falla returned to Spain when the World War broke out. His second work for the stage, an opera, "El Amor Brujo," was produced at Madrid on April 15, 1915. It failed. "The composer suppressed the spoken and sung parts, enlarged the orchestration, and made of it a symphonic suite, 'semi-Arabian' in style. Pastera Imperio, too, has used this music for her dances."

"Noches en los Jardines de España: En el Generalife, Danse Lejana, and En los Jardines de la Sierra de Córdoba," a suite of Night Pieces, was first performed in 1916 at Madrid. "The thematic material is built, as in 'La Vida Breve' or in 'El Amor Brujo' on rhythms, modes, cadences, or forms inspired by but never borrowed from Andalusian folk-song."

De Falla and his pupil, Miss Rosa Garcia Ascott, played in Paris on June 3, 1920, his transcription of "Night in Spanish Gardens" for two pianofortes. On May 29, 1920, in Paris, Mme. Madeleine Greslé sang in Spanish "Seven Spanish Folk-Songs" arranged by de Falla, who accompanied her. In 1920 he was said to be at work on

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"El retablo de Maese Pedro," attempting to set music to an episode in "Don Quixote." He has written a Fantasia for pianoforte. His "Seguidilla" was sung in Boston by Mme. Eva Gauthier, March 21, 1920.

Prelude and "Love-Death" from "Tristan and Isolde"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The subject of "Tristan und Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year. The composition of the first act was completed at Zürich, December 31, 1857 (some say, but only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859.

The Prelude and the Love-Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic

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was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.

Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, Langsam und schmachtend (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes.

These phrases form a theme known as the Love Potion motive, or the motive of Longing; for passionate commentators are not yet agreed about the terminology. The second theme, again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

Prelude to "The Mastersingers of Nuremberg"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie (compare Elgar's theme of "London



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Citizenship" in "Cockaigne"). Secondary figures are formed from disintegrated portions of this theme.

The exposition of the initial theme, with the first development, leads to a second theme. It is essentially lyrical; given at first to the flute, it hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A flourish of violins leads to a third theme, intoned by the brass, sustained by harp. This theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. Here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

*See "Der Meistersinger in Geschichte und Kunst," by Curt Mey (Carlsruhe), 1892, pp. 56–57

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After a return to the short episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed broadly. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

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Cherkassky, P.	Pinfield, C.		Mayer, P.	Siegl, F.
Risman, J.	Fedorovsky, P.		Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.		Kurth, R.	Riedlinger, H.
Murray, J.	Fiedler, B.		Bryant, M.	Knudsen, C.
Stonestreet, L.	Tapley, R.		Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.		Seiniger, S.	Zung, M.

Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhape, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

Bedetti, J.	Zighera, A.	Langendoen, J.	Stockbridge, C.	Fabrizio, E.
Keller, J.	Barth, C.	Belinski, M.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Vondrak, A.	Gerhardt, G.	Frankel, I.	Demetrides, L.	Oliver, F.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Allegra, E.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	E-Flat Clarinet.	Bettoney, F.
		Vannini, A.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Rochut, J.
Schindler, G.	Gebhardt, W.	Perret, G.	Adam, E.
Neuling, H.	Van Den Berg, C.	Schmeisser, K.	Hansotte, L.
Lorbeer, H.	Lannoyo, M.	Mann, J.	Kenfield, L.
		Kloepfel, L.	

Tuba.	Harps.	Timpani.	Percussion.
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.
	Caughey, E.	Polster, M.	Sternburg, S.
			Zahn, F.

Organ.	Piano.	Celesta.	Librarian.
Snow, A.	Sanroma, J.	Fiedler, A.	Rogers, L. J.

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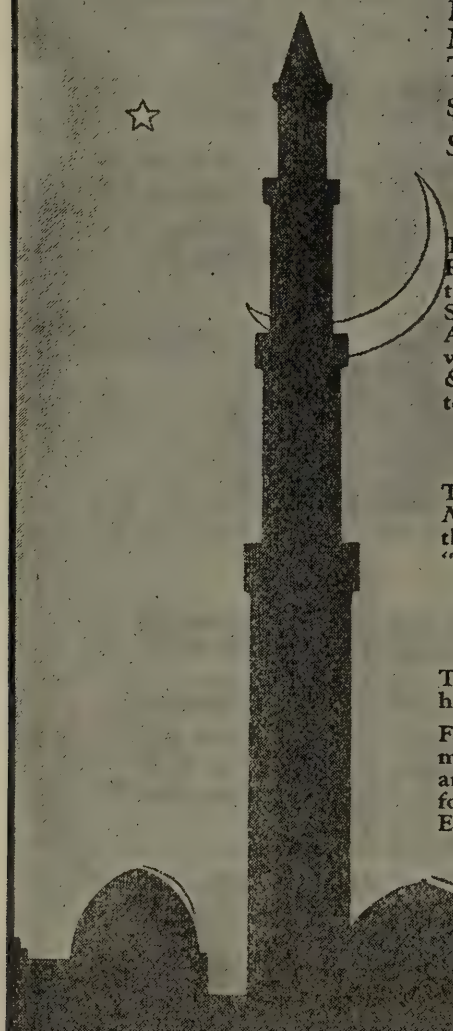
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CHANGE IN PROGRAMME

Instead of "The Sorcerer's Apprentice" by Dukas, the following will be played:

De Falla Three Dances from the Ballet, "El Sombrero de tres picos" ("The Three-Cornered Hat")

I. The Neighbors
II. Dance of the Miller
III. Finale Dance

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TUESDAY EVENING, MARCH 9

AT 8.00

PROGRAMME

Haydn Symphony in G major, "The Surprise" (B. & H. No. 6)

I. Adagio; Allegro assai.
II. Andante.
III. Menuetto.
IV. Allegro di molto.

Bloch Three Jewish Poems

a. Dance.
b. Rite.
c. Funeral Procession.

Dukas "L' Apprenti Sorcier" ("The Sorcerer's Apprentice") Scherzo, after a ballad by Goethe

Wagner Prelude and "Liebestod" from "Tristan and Isolde"

Wagner . . . Prelude to "The Mastersingers of Nuremberg"

There will be an intermission of ten minutes after Bloch's "Three Jewish Poems"

Symphony, G major "The Surprise" (B. & H. No. 6) Josef Haydn

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809)

This symphony, known as "The Surprise," and in Germany as the symphony "with the drumstroke," is the third of the twelve Salomon symphonies as arranged in the order of their appearance in the catalogue of the Philharmonic Society (London). It is numbered 42 in Sieber's edition; 36 in the Conservatory of Paris Library; 6 in Breitkopf & Härtel's edition; 3 in Bote and Bock's; 140 in Wotquenne's Catalogue; 4 in Peters'.

Composed in 1791, this symphony was performed for the first time on March 23, 1792, at the sixth Salomon concert in London. It pleased immediately and greatly. *The Oracle* characterized the second movement as one of Haydn's happiest inventions, and likened the Surprise—which is occasioned by the sudden orchestral crashes in the Andante—to a shepherdess, lulled by the sound of a distant waterfall, awakened suddenly from sleep and frightened by the unexpected discharge of a musket.

Griesinger in his Life of Haydn (1810) contradicts the story that Haydn introduced these crashes to arouse the English women from sleep. Haydn also contradicted it; he said it was his invention only to surprise the audience by something new. "The first allegro of my



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symphony was received with countless 'Bravo's,' but enthusiasm rose to its highest pitch after the Andante with the drumstroke. *'Ancora! ancora!'* was cried out on all sides, and Pleyel himself complimented me on my idea." On the other hand, Gyrowetz, in his Autobiography, page 59 (1848), said that he visited Haydn just after he had composed the Andante, and Haydn was so pleased with it that he played it to him on the piano, and, sure of his success, said with a roguish laugh: "The women will cry out here!" C. F. Pohl added a footnote, when he quoted this account of Gyrowetz, and called attention to Haydn's humorous borrowing of a musical thought of Martini to embellish his setting of music to the commandment, "Thou shalt not steal," when he had occasion to put music to the Ten Commandments. The "Surprise" Symphony was long known in London as "the favorite grand overture."

The symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement opens with a slow and short introduction, Adagio cantabile, G major, 3-4. A melodious phrase for wood-wind and horns alternates with chromatic developments in the strings. The main body of the movement is Vivace assai, G major, 6-8. The first section of the first theme is given out piano by the strings, and the

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second section follows immediately, forte, for full orchestra. This theme is developed at unusual length. The second and playful theme is in D major. A side theme is more developed than the second, and ends the first part of the movement with passage-work. The free fantasia is short. The third part is much like the first. The second and side themes are now in the tonic. There is no coda.

II. Andante, C major, 2-4. The theme was used by Haydn in his "Seasons" (1801) in Simon's air, where the plowman whistles a tune:

With eagerness the husbandman
His tilling work begins;
In furrows long he whistling walks
And tunes a wonted lay.

(This wretched version of the German was published in the original edition of the full score (1802–03), for it was found impossible to use Thomson's original poem with the German text. The later translations—as the one beginning "With joy th' impatient Husbandman"—make no allusion to the farmer's "whistling . . . a wonted lay." In this air from "The Seasons" the piccolo represents the husbandman's whistling; the "wonted lay"—the theme of this Andante in the "Surprise" Symphony—is not in the voice part, but it is heard now and then in the accompaniment, as a counter-theme.)

The strings give out this theme piano and pianissimo; after each period the full orchestra comes in with a crash on a fortissimo chord.* Variations of the theme follow: (1) melody, forte, in second violins and violas; (2) C minor *ff*, with modulation to E-flat major; (3) E-flat major, melody at first for oboe, then for violins, with pretty passages for flute and oboe; (4) full orchestra *ff*, then piano with the melody

*William Foster Apthorp said that, when Julien visited Boston with his famous orchestra in 1853–54, he chose this movement as one of his battle horses. "To make the 'surprise' still more surprising, he added an enormous bass-drum, the largest, I believe, ever seen in this country up to the time."

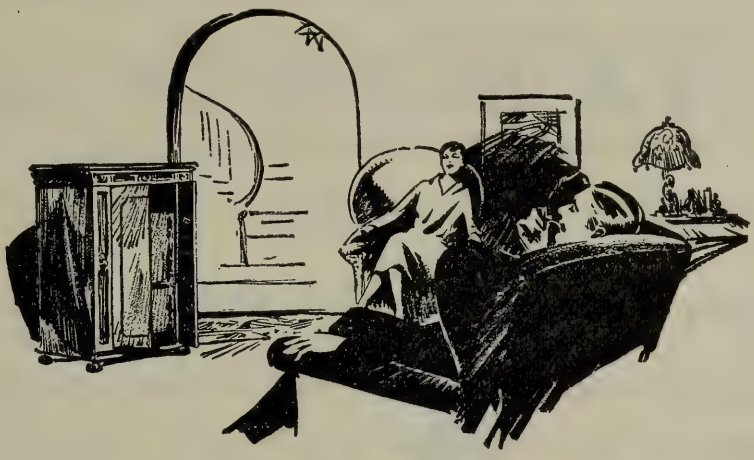
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changed. There is again a fortissimo with a fermata, and it seems as though a fifth variation would begin piano, but the melody apparently escapes and the movement ends *pp*.

III. Menuetto: Allegro molto, G major, 3-4. The trio is in the tonic.

IV. Allegro di molto, G major, 2-4. This finale is a rondo on two chief themes, interspersed with subsidiary passage-work.

TROIS POÈMES JUIFS (DANSE, RITE, CORTÈGE FUNÈBRE) FOR ORCHESTRA ERNEST BLOCH

(Born at Geneva, Switzerland, on July 24, 1880; now living at San Francisco)

These poems, the first work of a "Jewish Cycle," composed in 1913, are dedicated to the memory of Mr. Bloch's father. They are scored for these instruments: piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons (double bassoon for Poem, No. 3), 4 horns, 2 trumpets (a third trumpet for the March), 3 trombones, bass tuba, kettledrums, and other percussion instruments, celesta, harp, and strings. We are indebted to Mr. Bloch for the following notes:

"It is not my purpose, not my desire, to attempt a reconstitution of Jewish music, or to base my work on melodies more or less authentic. I am not an archæologist. I hold it of first importance to write good, genuine music, *my* music. It is the Jewish soul that interests me, the complex, glowing, agitated soul, that I feel vibrating throughout the Bible; the freshness and naïvete of the Patriarchs; the violence that is evident in the prophetic books; the Jew's savage love of justice; the despair of the Preacher in Jerusalem; the sorrow and the immensity of the Book of Job; the sensuality of the Song of Songs.

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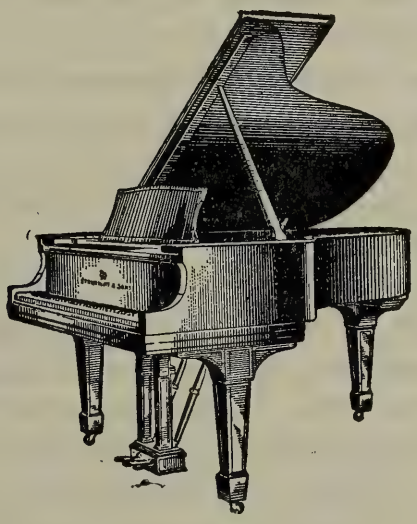
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"It is not easy for me to make a programme for the 'Poems.' Music is not translated by words. The titles, it seems to me, should sufficiently inform the hearer.

"I. Danse. This music is all in the coloring; coloring rather sombre, mystical, languorous.

"II. Rite. This movement is more emotional; but there is something solemn and distant, as the ceremonies of a cult.

"III. Cortège Funèbre. This is more human. My father died —these 'Poems' are dedicated to his memory. There is something implacably severe in the rhythms that obstinately repeat themselves. At the end, sorrow bursts forth, and at the idea of an eternal separation the soul breaks down. But a very simple and serene melody arises from the orchestral depths as a consolation, a balm, a gentle faith. The memory of our dear departed ones is not effaced; they live forever in our hearts.

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These notes were written for the Boston Symphony Orchestra's Programme Book of March 23, 1917. The "Three Poems" were played at the concerts of March 23, 24. Mr. Bloch conducted the performance of them; Dr. Muck conducted Sinigaglia's Overture to Goldoni's comedy "Le Baruffe Chiozzotte" and Brahms's Pianoforte Concerto, B-flat major, No. 2 (Carl Friedberg, pianist).

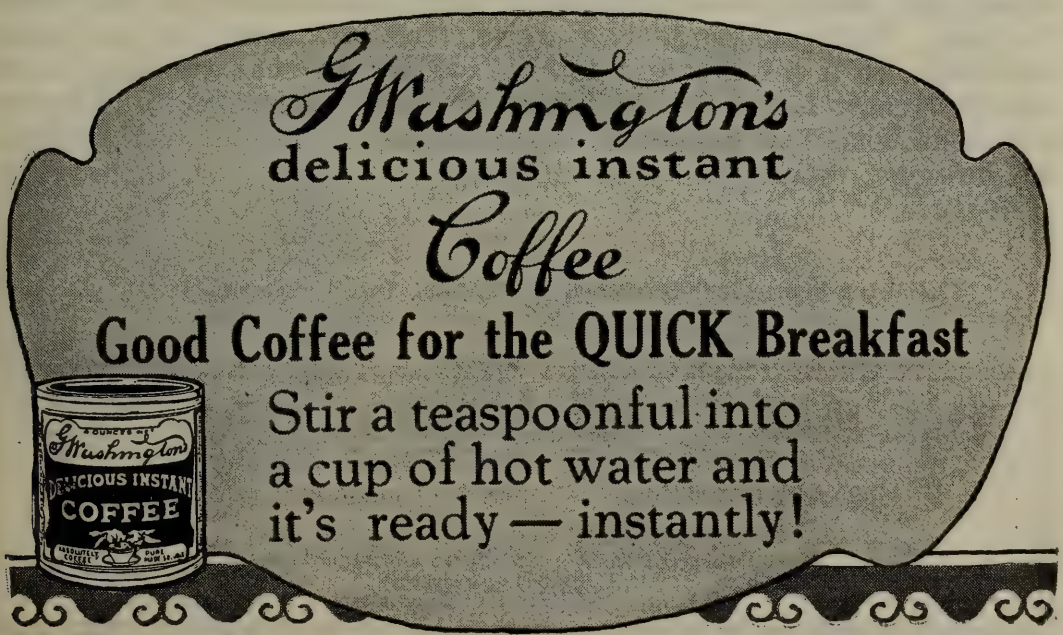
"The Sorcerer's Apprentice" (after a Ballad by Goethe).

Paul Abraham Dukas

(Born at Paris, October 1, 1865; now living at Paris)

"L'Apprenti Sorcier," an orchestral scherzo, was composed in 1897, and performed for the first time at a concert of the Société Nationale, Paris, May 18 of that year. It was played as a transcription for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diemer and Cortot were the pianists. It was played as an orchestral piece at a Lamoureux concert, Paris, February 19, 1899, when Chevillard led on account of the sickness of Lamoureux. The scherzo was produced at Chicago by the Chicago Orchestra (Mr. Thomas, conductor), January 14, 1899. It was performed in Boston at a Symphony concert, October 22, 1904 (Mr. Gericke, conductor), December 2, 1906 (M. d'Indy, conductor), February 9, 1907, April 17, 1909, March 1, 1913, February 14, 1914, December 10, 1915, November 29, 1918, April 22, 1921.

The story of the ballad is an old one. It is found in Lucian's dialogue, "The Lie-fancier." Eucrates, a man with a venerable beard, a man of threescore years, addicted to philosophy, told many



wonderful stories to Tychiades. Eucrates met on the Nile a person of amazing wisdom, one Pancrates, a tall, lean man, with a pendulous under lip and somewhat spindle-shanked, with a shaven crown; he was dressed wholly in linen, and it was reported of him that he had lived no less than twenty-three years in a cave underground, where during that time he was instructed by Isis in magic. "When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates became his disciple. "When we came to an inn, he would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it, and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all the people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world. At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day, when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. Good, said I, I want no more water; be again a pestle. He did not, however, mind what I said; but went on fetching water, and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry (as indeed was the case), and having no alternative, I took an axe and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime in came Pancrates; and understanding what had happened, turned them into their pristine form: he, however, privily took himself away, and I have never set eyes on him since." *

* "Lucian of Samatosa," Englished by William Tooke (London, 1820), vol. i. pp. 113—115.

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There is a long and mysterious introduction. The first theme is introduced with long-held harmonics of violas and violoncellos and peculiar effects of flutes. The second theme, the most important of all, is given to wood-wind instruments, beginning with the clarinet. These two themes are repeated. The second theme is now given to a muted trumpet and continued by flute and harp. There is the suggestion of the conjuration and of the approaching spirits. At last the second and chief theme appears in another form, played by three bassoons. The first theme is now changed. The scherzo is developed from these two themes, although a new one of some importance is introduced. There is a translation into music of the apprentice's increasing anxiety, until the sorcerer's return is announced by dreadful blasts of brass, trills on wood-wind instruments, and tremolo of strings. The themes of the introduction are brought in, but without the mysterious harmonics. The broom flies to its corner and is quiet.

PRELUDE AND "LOVE-DEATH" FROM "TRISTAN AND ISOLDE"

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The subject of "Tristan und Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year. The composition of the first act was completed at Zürich, December 31, 1857 (some say, but only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859.



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This "action" in three parts was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865.* The first performance in America was at the Metropolitan, New York, December 1, 1886.†

The first performance in Boston was at the Boston Theatre, April 1, 1895.‡

The Prelude and the Love-Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.

Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, Langsam und schmachtend (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes.

These phrases form a theme known as the Love Potion motive, or the motive of Longing; for passionate commentators are not yet agreed about the terminology. The second theme, again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and the usual strings.

The first performance in Boston of the Prelude and Love-Death (orchestral) was at Theodore Thomas's concert of December 6, 1871.

*Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marke, Zuttmayer; Isolde, Mme. Schnorr von Carolsfeld; Brangäne, Miss Deinet. Hans von Bülow conducted.

†Tristan, Albert Niemann; Kurvenal, Adolf Robinson; Melot, Rudolph von Milder; Marke, Emi Fischer; Isolde, Lilli Lehmann; Brangäne, Marianne Brandt; Ein Hirt, Otto Kemlitz; Steuermann, Emil Sänger; Seeman, Max Alvary. Anton Seidl conducted.

‡Tristan, Max Alvary; Kurvenal, Franz Schwartz; Melot, James F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanov; Isolde, Rosa Sucher; Brangäne, Marie Brema. Walter Damrosch conducted.

Prelude to "The Mastersingers of Nuremberg"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes combined in various ways. The tonality of C major is well maintained.

2. A second period, E major, of lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode in the nature of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie (compare Elgar's theme of "London Citizenship" in "Cockaigne"). Secondary figures are formed from disintegrated portions of this theme.

The exposition of the initial theme, with the first development, leads to a second theme. It is essentially lyrical; given at first to the flute, it hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A flourish of violins leads to a third theme, intoned by the brass, sustained by harp. This theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used.

A short and nervous episode of eight measures introduces a series

*See "Der Meistersinger in Geschichte und Kunst," by Curt Mey (Carlsruhe), 1892, pp. 56–57



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of modulations, which lead to a broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. Here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. Now there is an allegretto. "The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the violoncellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—'What? He? Does he dare? *Scheint mir nicht der Rechtel!*' 'He's not the fellow to do it.' And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead."

After a return to the short episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed broadly. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

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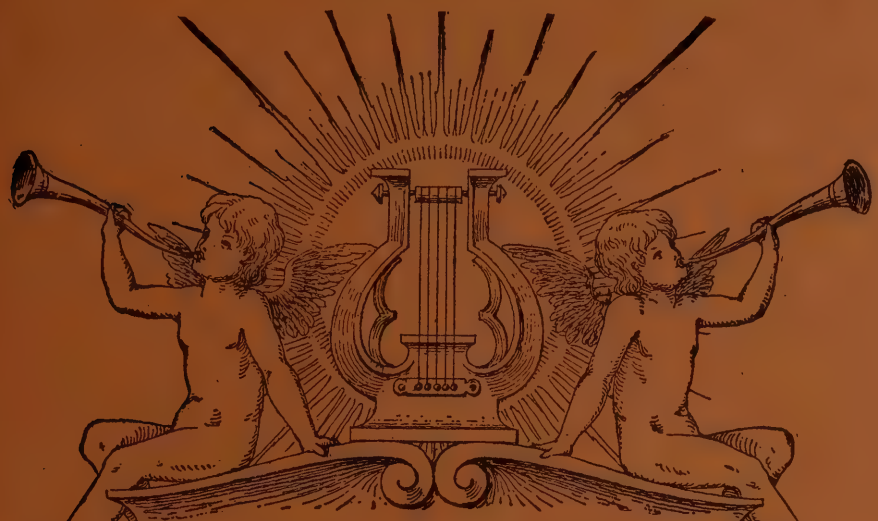
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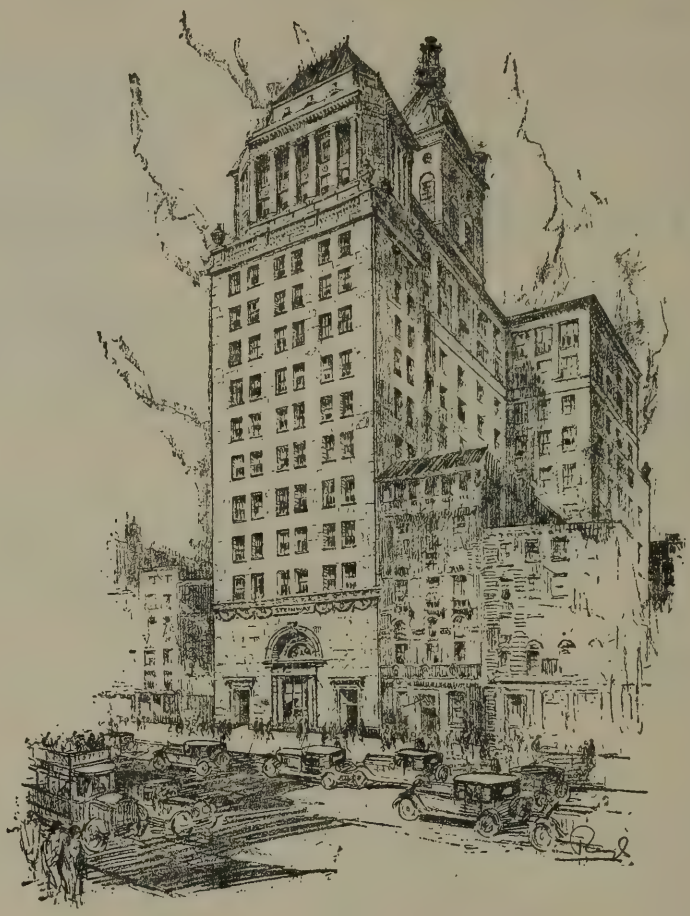
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I. Vigoroso.
II. Largo.
III. Allegro.

Beethoven Symphony No. 8, in F major, Op. 93

I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.

Bloch Three Jewish Poems

a. Dance.
b. Rite.
c. Funeral Procession.

Wagner Prelude and "Liebestod" from "Tristan and Isolde"

Wagner . . . Prelude to "The Mastersingers of Nuremberg"

There will be an intermission of ten minutes after the symphony

Boston Symphony Orchestra

Forty-fifth Season, 1925–1926

SERGE KOUSSEVITZKY, Conductor

WEDNESDAY EVENING, MARCH 10

AT 8.15

PROGRAMME

Galliard . . Sonata in G major (Freely Transcribed for Small Orchestra, by Maximilian Steinberg)

Beethoven Symphony No. 8, in F major, Op. 93

I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.

Bloch Three Jewish Poems

a. Dance.
b. Rite.
c. Funeral Procession.

Wagner Prelude to "Lohengrin"

Wagner . . . Prelude to "The Mastersingers of Nuremberg"

There will be an intermission of ten minutes after the symphony

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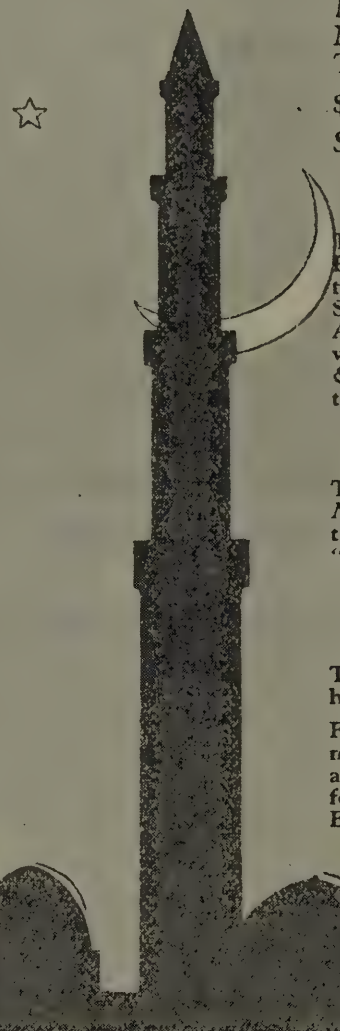
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SONATA IN G MAJOR, FREELY TRANSCRIBED FOR A LITTLE ORCHESTRA BY MAXIMILIAN STEINBERG . . . JOHN ERNEST GALLIARD

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Galliard, the son of a French wigmaker, took oboe and flute lessons from Marshall at Celle. Going to Hanover about 1702, he studied composition with Farinelli, the uncle of the famous singer and an esteemed concert-director; and thus, as Gerber puts it, probably sought to take the Abbé Steffani as a model. Having entered as chamber musician the service of Prince George of Denmark, he accompanied him to London, where the Prince had married Anne in 1683 (Anne ascended the throne in 1702). When Battista Draghi died (about 1706), Galliard succeeded him as organist and chapel master at Somerset House of the dowager queen Catherine. He learned English and composed church music which was performed at St. Paul's and the Chapel Royal on occasions of thanksgiving for victories—a "Te Deum,"

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a "Jubilate," and the anthems "I will magnify Thee," "O Lord God of Hosts," and "I am well pleased." In 1713 he played in the orchestra at the opera and had a solo part in the accompaniment of the last air in the first act of Handel's "Teseo." Handel wished him to be in the orchestra.

He wrote many pieces for the theatre, operas, music for Rich's pantomimes, which were a mixture of masque and harlequinade; he also wrote cantatas, and he had nearly completed at the time of his death an Italian opera, "Oreste e Pylade, overo la Forza dell' Amicicia." In 1745 he had a benefit concert at which his music for choruses in the Duke of Buckingham's tragedy "Julius Cæsar" and a piece for 24 bassoons and four double-basses were performed.

He is perhaps best remembered by his translation into English of Pier Francesco Tosi's "Opinioni di Cantori Antichi e Moderni, o sieno Observazioni sopra il Canto Figurato." This translation, which Gerber praised as not an easy task on account of Tosi's "affected style," was published in 1742. The title of the second edition (1743), now before us, is "Observations on the Florid Song; or Sentiments on the Ancient and Modern Singers . . . to which are added Explanatory Annotations, and examples in Musick." The Preface and the Prefatory Discourse written by Galliard are curious. In the former he says, "The soft and pleasing Voice of the *fair Sex* has irresistible Charms and adds considerably to their Beauty." In the latter he declares that Tosi's remarks, "Shew, that a little less *Fiddling* with the Voice, and a little more *Singing* with the *Instruments*, would be of great Service to Both." It's a valuable little book, which might be consulted with profit today by singers and vocal teachers.

Gerber says that Galliard in 1710 was one of the founders of the Academy of Ancient Music in London, which brought out for 18 years works of ancient composers and was revived by Bates in 1776. But see "Ancient Academy of Music" in Grove's Dictionary (revised edition). Galliard's curious collection of music is most of it in the Henry Watson Music Library at Manchester, England.

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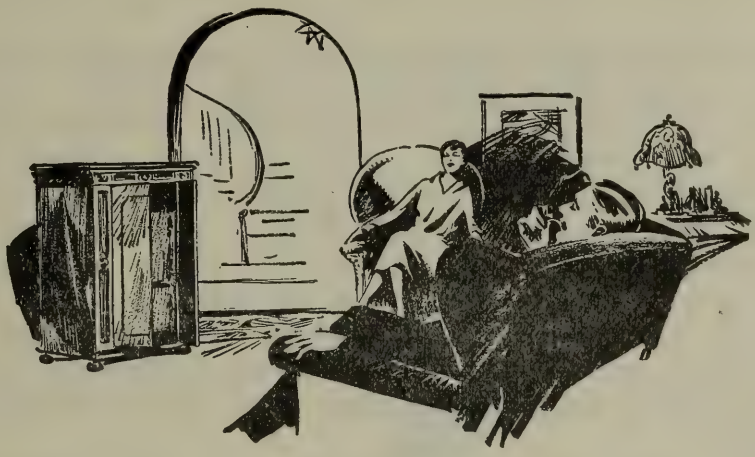
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Symphony in F major, No. 8, Op. 93 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Lintz, im Monath October, 1812." Glöggl's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812, and as Staudenheim, his physician, advised him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Franzensbrunn and again to Töplitz; and lastly to his brother Johann's* home at Linz, where he remained until into November.

At the beginning of 1812 Beethoven contemplated writing three symphonies at the same time; the key of the third, D minor, was already determined, but he postponed work on this, and as the autograph score of the first of the remaining two, the Symphony in A No. 7, is dated May 13, it is probable that he contemplated the Seventh before he left Vienna on his summer journey. His sojourn in Linz was not a pleasant one. Johann, a bachelor, lived in a house too large for his needs, and so he rented a part of it to a physician, who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman of an agreeable if not handsome

*Nikolaus, Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbesitzer* of the familiar anecedote and Ludwig's pet aversion.

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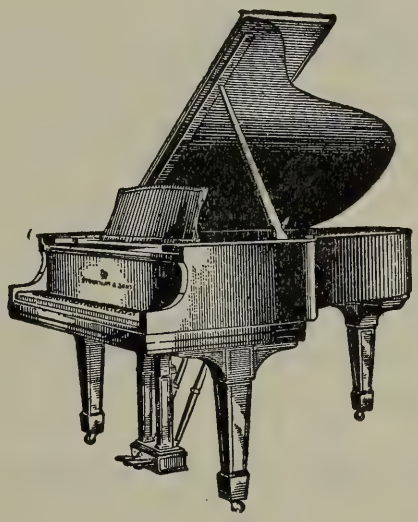
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face. Johann looked on her kindly, made her his housekeeper, and, according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and, finding him obdurate, visited the bishop and the police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. Naturally, there was a wild scene between the brothers. Johann played the winning card: he married Therese on November 8. Ludwig, furious, went back to Vienna, and took pleasure afterwards in referring to his sister-in-law in both his conversation and his letters as the "Queen of Night."

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

The two symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

*
* *

Mälzel, maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder. Overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."*

*For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie" see "Beethoven's Letters," edited by Dr. A. C. Kalischer (London, 1909), vol. i., pp. 322–326. The two were afterwards reconciled.

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"It is not my purpose, not my desire, to attempt a reconstitution of Jewish music, or to base my work on melodies more or less authentic. I am not an archæologist. I hold it of first importance to write good, genuine music, *my* music. It is the Jewish soul that interests me, the complex, glowing, agitated soul, that I feel vibrating throughout the Bible; the freshness and naïvete of the Patriarchs; the violence that is evident in the prophetic books; the Jew's savage love of justice; the despair of the Preacher in Jerusalem; the sorrow and the immensity of the Book of Job; the sensuality of the Song of Songs.

"All this is in us; all this is in me, and it is the better part of me. It is all this that I endeavor to hear in myself and to transcribe in my music: the venerable emotion of the race that slumbers way down in our soul.

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one should judge my whole personality by this fragment, this first attempt, which does not contain it. The 'Psalms,' 'Schelomo,' 'Israel' are more representative, because they come from the passion and the violence that I believe to be the characteristics of my nature. In the 'Jewish Poems' I have wished in some way to try a new speech, the color of which should serve my future expression. There is in them a certain restraint; I hold myself back; my orchestration is also guarded. The 'Poems' are the first work of a new period; they consequently have not the maturity of the 'Psalms' or of 'Israel.'

"It is not easy for me to make a programme for the 'Poems.' Music is not translated by words. The titles, it seems to me, should sufficiently inform the hearer.

"I. DANSE. This music is all in the coloring; coloring rather sombre, mystical, languorous.

"II. RITE. This movement is more emotional; but there is something solemn and distant, as the ceremonies of a cult.

"III. CORTÈGE FUNÈBRE. This is more human. My father died —these 'Poems' are dedicated to his memory. There is something implacably severe in the rhythms that obstinately repeat themselves. At the end, sorrow bursts forth, and at the idea of an eternal separation the soul breaks down. But a very simple and serene melody arises from the orchestral depths as a consolation, a balm, a gentle faith. The memory of our dear departed ones is not effaced; they live forever in our hearts.

"The form is free, but it is really there, for I believe that our constitution demands order in a work of art."

These notes were written for the Boston Symphony Orchestra's Programme Book of March 23, 1917. The "Three Poems" were played at the concerts of March 23, 24. Mr. Bloch conducted the performance of them; Dr. Muck conducted Sinigaglia's Overture to Goldoni's comedy "Le Baruffe Chiozzotte" and Brahms's Pianoforte Concerto, B-flat major, No. 2 (Carl Friedberg, pianist).



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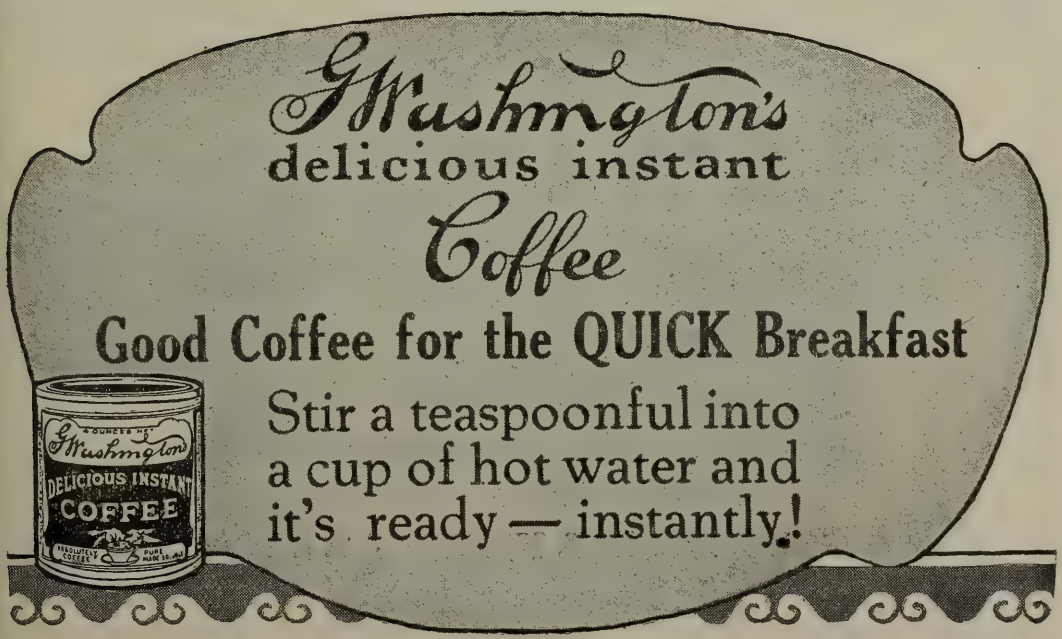
Prelude and Introduction to Act III, "Lohengrin"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

Wagner's own explanation of the prelude has been translated into English as follows:—

"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this supersensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with His disciples, and in which His blood was received when out of love for His brethren He suffered upon the cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary



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men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

"This miraculous delivery of the Holy Grail, escorted by an angelic host, and the handing of it over into the custody of highly favored men, was selected by the author of 'Lohengrin,' a knight of the Grail, for the introduction of his drama, as the subject to be musically portrayed; just as here, for the sake of explanation, he may be allowed to bring it forward as an object for the mental receptive power of his hearers.

"Now throbs the heart with the pain of ecstasy, now with the heavenly joy which agitates the breast of the beholder; with irresistible might all the repressed germs of love rise up in it, stimulated to a wondrous growth by the vivifying magic of the vision; however much it can expand, it will break at last with vehement longing, impelled to self-sacrifice and toward an ultimate dissolving revels again in the supremest bliss as, imparting comfort the nearer it approaches, the divine vision reveals itself to our entranced senses, and when at last the holy vessel shows itself in the marvel of undraped reality, and clearly revealed to him to whom it is vouchsafed to behold it, as the Holy Grail, which from out of its divine contents spreads broadcast the sunbeams of highest love, like the lights of a heavenly fire that stirs all hearts with the heat of the flame of its everlasting glow, the beholder's brain reels—he falls down in a state of adoring annihilation. Yet upon him who is thus lost in love's rapture the Grail pours down its blessing, with which it designates him as its chosen knight; the blazing flames subside into an ever-decreasing brightness which now, like a gasp of breath of the most unspeakable joy and emotion, spreads itself over the surface of the earth and fills the breast of him who adores with a blessedness of which he had no foreboding. With chaste rejoicing, and smilingly looking down, the angelic host mounts again to heaven's heights; the source of love, which had dried up upon the earth, has been brought by them to the world again—the Grail they have left in the custody of pure-minded men, in whose hands its contents overflow as a source of blessing, and the angelic host vanishes in the glorious light of heaven's blue sky, as, before, it thence came down."



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Prelude to "The Mastersingers of Nuremberg"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes combined in various ways. The tonality of C major is well maintained.

2. A second period, E major, of lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode in the nature of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie (compare Elgar's theme of "London Citizenship" in "Cockaigne"). Secondary figures are formed from disintegrated portions of this theme.

The exposition of the initial theme, with the first development, leads to a second theme. It is essentially lyrical; given at first to the flute, it hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A flourish of violins leads to a third theme, intoned by the brass, sustained by harp. This theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Müngling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. Here

*See "Der Meistersinger in Geschichte und Kunst," by Curt Mey (Carlsruhe), 1892, pp. 56–57

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begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. Now there is an allegretto. "The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the violoncellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—'What? He? Does he dare? *Scheint mir nicht der Rechtel!*' 'He's not the fellow to do it.' And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead."

After a return to the short episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed broadly. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

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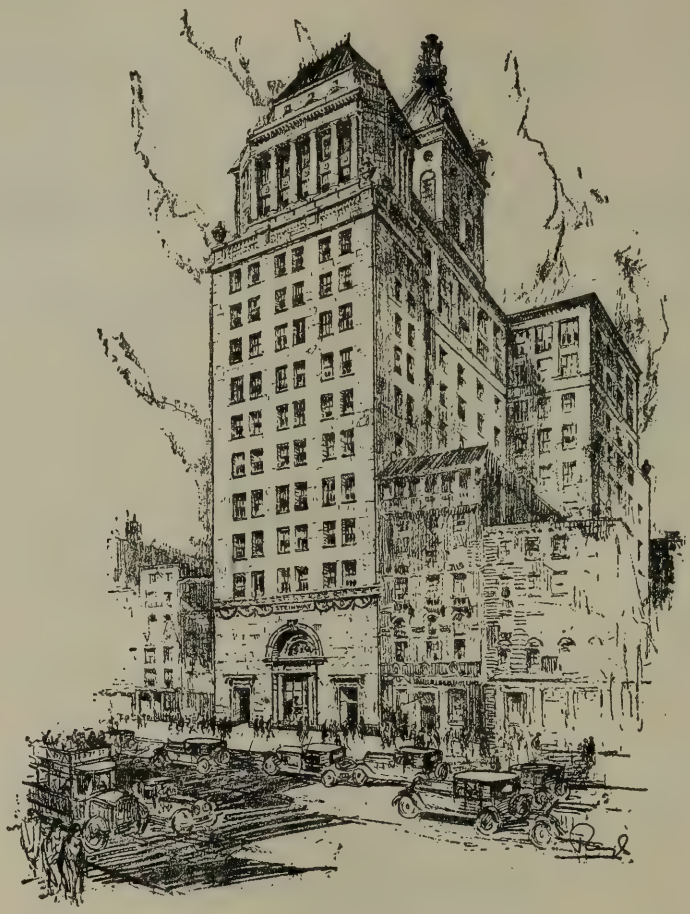
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Artières, L.	Cauhape, J.	Werner, H.	Shirley, P.	
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	Bernard, A.	Deane, C.		

Violoncellos.

Bedetti, J.	Zighera, A.	Langendoen, J.	Stockbridge, C.	Fabrizio, E.
Keller, J.	Barth, C.	Belinski, M.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Vondrak, A.	Gerhardt, G.	Frankel, I.	Demetrides, L.	Oliver, F.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Allegra, E.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.		Bettoney, F.
		E-Flat Clarinet.	
		Vannini, A.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Rochut, J.
Schindler, G.	Lannoye, M.	Perret, G.	Adam, E.
Van Den Berg, C.	Pogrebniak, S.	Schmeisser, K.	Hansotte, L.
Lorbeer, H.	Gebhardt, W.	Mann, J.	Kenfield, L.
		Kloepfel, L.	

Tuba.	Harps.	Timpani.	Percussion.
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.
	Caughey, E.	Polster, M.	Sternburg, S.
			Zahn, F.

Organ.	Piano.	Celesta.	Librarian.
Snow, A.	Sanroma, J.	Fiedler, A.	Rogers, L. J.



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Galliard Sonata in G major (Freely Transcribed for Small Orchestra by Maximilian Steinberg)

Wagner Bacchanale from "Tannhäuser"

Respighi . . Symphonic Poem, "Pini di Roma" ("Pines of Rome")

I. The Pines of the Villa Borghese.
II. The Pines near a Catacomb.
III. The Pines of the Janiculum.
IV. The Pines of the Appian Way.

Brahms Symphony No. 2 in D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

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(Born at Celle in Hanover in or about 1687; died early in 1749 in London)

This recent transcription for flute, oboe, bassoon, and strings was made expressly for Mr. Koussevitzky. The score is in manuscript.

The original sonata is one of "Six Sonatas for the bassoon or violoncello with a thorough bass for the harpsichord," published in London by J. Walsh.

The movements are Lento, Allegro non troppo, Andante teneramente and Allegro spiritoso.

* * *

Galliard, the son of a French wigmaker, took oboe and flute lessons from Marshall at Celle. Going to Hanover about 1702, he studied composition with Farinelli, the uncle of the famous singer and an esteemed concert-director; and thus, as Gerber puts it, probably sought to take the Abbé Steffani as a model. Having entered as chamber musician the service of Prince George of Denmark, he accompanied him to London, where the Prince had married Anne in 1683 (Anne ascended the throne in 1702). When Battista Draghi died (about 1706), Galliard succeeded him as organist and chapel master at Somerset House of the dowager queen Catherine. He learned English and composed church music which was performed at St. Paul's and the

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Chapel Royal on occasions of thanksgiving for victories—a "Te Deum," a "Jubilate," and the anthems "I will magnify Thee," "O Lord God of Hosts," and "I am well pleased." In 1713 he played in the orchestra at the opera and had a solo part in the accompaniment of the last air in the first act of Handel's "Teseo." Handel wished him to be in the orchestra.

He wrote many pieces for the theatre, operas, music for Rich's pantomimes, which were a mixture of masque and harlequinade; he also wrote cantatas, and he had nearly completed at the time of his death an Italian opera, "Oreste e Pylade, overo la Forza dell' Amicicia." In 1745 he had a benefit concert at which his music for choruses in the Duke of Buckingham's tragedy "Julius Cæsar" and a piece for 24 bassoons and four double-basses were performed.

He is perhaps best remembered by his translation into English of Pier Francesco Tosi's "Opinioni di Cantori Antichi e Moderni, o sieno Observazioni sopra il Canto Figurato." This translation, which Gerber praised as not an easy task on account of Tosi's "affected style," was published in 1742. The title of the second edition (1743), now before us, is "Observations on the Florid Song; or Sentiments on the Ancient and Modern Singers . . . to which are added Explanatory Annotations, and examples in Musick." The Preface and the Prefatory Discourse written by Galliard are curious. In the former he says, "The soft and

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pleasing Voice of the *fair Sex* has irresistible Charms and adds considerably to their Beauty." In the latter he declares that Tosi's remarks, "Shew, that a little less *Fiddling* with the Voice, and a little more *Singing* with the *Instruments*, would be of great Service to Both." It's a valuable little book, which might be consulted with profit today by singers and vocal teachers.

Gerber says that Galliard in 1710 was one of the founders of the Academy of Ancient Music in London, which brought out for 18 years works of ancient composers and was revived by Bates in 1776. But see "Ancient Academy of Music" in Grove's Dictionary (revised edition). Galliard's curious collection of music is most of it in the Henry Watson Music Library at Manchester, England.

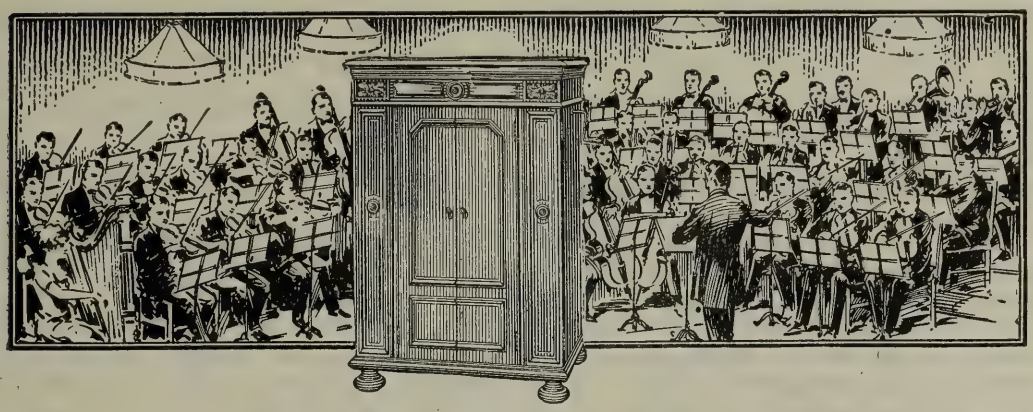
Introduction and Bacchanale, "Tannhäuser," Act I., Scene 2 (Paris Version) Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The Princess Metternich begged of Napoleon III. as a personal favor that "Tannhäuser" should be put on the stage of the Opéra in Paris. Alphonse Royer, the manager, was ordered to spare no expense. "Tannhäuser," translated into French by Charles Nuitter, was produced there on March 13, 1861. The story of the first performance, the opposition of the Jockey Club, the tumultuous scenes, and the withdrawal of the opera after three performances, is familiar to all students of Wagner opera in general, and Parisian manners.* The cast at the first performance in Paris was as follows: The Landgrave, Cazaux; Tannhäuser, Niemann; Wolfram, Morelli; Walther, Aymès; Biterolf, Coulon; Heinrich, Koenig; Reinmar, Fréret; Elisabeth, Marie Sax (Sasse); Venus, Fortunata Tedesco; a young shepherd, Miss Reboux. The conductor was Pierre Louis Philippe Dietsch.

Important changes in the opera were made for this performance. There was need of a ballet scene; the Bacchanale was the result. Wagner bravely refused to introduce a ballet in the second act, although he knew that this refusal would anger the Jockey Club, but he introduced a long, choregraphic scene in the first act; he lengthened the scene between Venus and Tannhäuser, and shortened the overture by cutting out the return of the Pilgrims' theme, and making the overture lead directly into the Bacchanale. He was not satis-

* They that wish to read the tale told without heat and with an accuracy that is the result of patient investigation and exploration should consult Georges Servières's "Tannhäuser à l'Opéra en 1861" (Paris, 1895). See also the Memoirs of the Princess Metternich, and Marie Sasse's "Souvenirs d'une Artiste."



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fied with the first scene as given in Germany, and he wrote Liszt in 1860: "With much enjoyment I am rewriting the great Venus scene, and intend that it shall be greatly benefited thereby. The ballet scene, also, will be entirely new, after a more elaborate plan which I have made for it."

His stage directions were as follows:—

"The scene represents the interior of the Venusberg (Hörselberg) in the neighborhood of Eisenach. A large cave which seems to extend to an invisible distance at a turn to the right. From a cleft through which the pale light of day penetrates, a green waterfall tumbles foaming over rocks the entire length of the cave. From the basin which receives the water a brook flows towards the background, where it spreads into a lake in which naiads are seen bathing and on the banks of which sirens are reclining. On both sides of the grotto rocky projections of irregular form, overgrown with singular, coral-like tropical plants. Before an opening extending upwards on the left, from which a rosy twilight enters, Venus lies upon a rich couch; before her, his head upon her lap, his harp by his side, half kneeling, reclines Tannhäuser. Surrounding the couch in fascinating embrace are the three Graces. Beside and behind the couch innumerable sleeping Amorettes, in attitudes of wild disorder, like children who had fallen asleep wearied with the exertions of a combat. The entire foreground is illumined by a magical, ruddy light shining upwards from below, through which the emerald green of the waterfall with its white foam penetrates. This distant background with the shores of the lake seems transfigured by a sort of moonlight. When the curtain rises, youths reclining on the rocky projections answering the beckonings of the nymphs, hurry down to them. Beside the basin of the waterfall, the nymphs have begun the dance designed to lure the youths to them. They pair off; flight and chase enliven the dance.

"From the distant background a procession of Bacchantes approach, rushing through the rows of the loving couples and stimulating them to wilder pleasures. With gestures of enthusiastic intoxication they tempt the lovers to growing recklessness. Satyrs and Fauns have appeared from the cleft of the rocks and, dancing the while, force their way between the Bacchantes and lovers, increasing the disorder by chasing the nymphs. The tumult reaches its height, whereupon the Graces rise in horror and seek to put a stop to the wild conduct of the dancing rout and drive the mad roisterers from the scene. Fearful that they themselves might be drawn into the whirlpool, they turn to the sleeping Amorettes and drive them aloft. They flutter about, then gather into ranks on high, filling the upper spaces of the cave,



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whence they send down a hail of arrows upon the wild revellers. These, wounded by the arrows, filled with a mighty love longing, cease their dance and sink down exhausted. The Graces capture the wounded and seek, while separating the intoxicated ones into pairs, to scatter them in the background. Then, still pursued by the flying Amorettes, the Bacchantes, Fauns, Satyrs, Nymphs, and Youths depart in various directions. A rosy mist, growing more and more dense, sinks down, hiding first the Amorettes and then the entire background, so that finally only Venus, Tannhäuser, and the Graces remain visible. The Graces now turn their faces to the foreground; gracefully intertwined they approach Venus, seemingly informing her of the victory they have won over the mad passions of her subjects.

"The dense mist in the background is dissipated, and a tableau, a cloud picture, shows the rape of Europa, who, sitting on the back of a bull decorated with flowers and led by Tritons and Nereids, sails across the blue lake. (Song of the Sirens.) The rosy mist shuts down, the picture disappears, and the Graces suggest by an ingratiating dance the secret significance that it was an achievement of love. Again the mists move about. In the pale moonlight Leda is discovered reclining by the side of the forest lake, the swan swims toward her and caressingly lays his head upon her breast. (Again the Song of the Sirens.) Gradually this picture also disappears and, the mist blown away, discloses the grotto deserted and silent. The Graces courtesy mischievously to Venus and slowly leave the grotto of Love. Deepest silence."

Symphonic Poem, "Pini di Roma" ("The Pines of Rome")

Otterino Respighi

(Born on July 6, 1879, at Bologna, Italy; now living)

This symphonic poem was composed in 1924. It was performed at a concert in the Augusteum, Rome, last season (1924–25). The score calls for 3 flutes (third interchangeable with piccolo) 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double bassoon, 4 horns, 1 trumpet off stage, 3 trumpets, 4 trombones, 6 Buccine* (2 Flicorni

*The *buccina* (or *bucina*) was a Roman war trumpet, spiral and gibbous. It was played by laying it over the bucinator's shoulder. The instrument was also used for indicating the hours of the day and for calling the people to the assemblies for making or repealing laws. Ovid calls Triton's shell a *bucina*. The Roman *tuba*, a wind instrument, a trumpet, used especially in the army, was straight. The *cornu*, a trumpet of horn, was curved.

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soprani, 2 Flicorni tenori, 2 Flicorni bassi—replaced if necessary by horns), kettledrums, bass drum, cymbals, 2 small cymbals, tambourine, rattle, triangle, tam-tam, harp, bells, celesta, gramophone (No. R. 6105 of the Concert Record Gramophone—the Song of the Nightingale), pianoforte, organ, and strings.

The first performance of "The Pines of Rome" in the United States was at a concert of the Philadelphia Orchestra at Philadelphia, on January 15, 1926. The programme, devoted to Respighi's compositions, comprised, besides "The Pines of Rome," his Concerto in the Mixolydian Mode for pianoforte and orchestra; Suite No. 2 of Old Dances and Airs for the Lute (16th and 17th centuries), transcribed for orchestra. Respighi played his concerto and conducted his compositions.

The first performance in Boston was by the Boston Symphony orchestra on February 12, 1926.

When "The Pines of Rome" was performed at the Leeds (Eng.) Festival in October of last year, the correspondent of the London *Daily Telegraph* wrote: "The nightingale record is an innovation which, unlike many innovations, does that which it is meant to do. It also shows the modern musician giving up all hope of succeeding in evolving an artistic symbol for Nature's realities—in fact, holding up to Nature not a mirror but the recording apparatus. This means unconditional surrender. There may be some comfort in the thought that Beethoven himself failed, even while he was proclaiming his determination to win."

Mr. Ernest Newman was facetious, hearing the symphonic poem at a concert of the London Symphony Orchestra later in October, 1925: "The tame nightingale in the last movement (a gramophone record, 'kindly lent,' as the programme informed us, 'by the Gramophone

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Company, Hayes') did not communicate the expected thrill. Perhaps the captive bird does not sing with the rapture of the free one. Perhaps the proper romantic associations were lacking; it might have been better had the lights been put out and we had all held hands. But I fancy the explanation is that realism of this sort is a trifle too crude to blend with music. We all remember Mr. Arnold Bennett's 'Card,' who, having bought in the days of his prosperity a painting of a Swiss scene with a church tower in it, and still having enough of the Five Towns left in him to want to fortify the beautiful with the useful, had a real clock face inserted in the tower to tell him and the world the time. Since then we have read of Mr. Harry Leon Wilson's little boy, who used to gaze with a blend of fascination and terror on a picture of a lion in a cage, the bars of the cage being real, inserted in the frame; the great thing was to put your fingers behind the bars and half hope, half fear that the lion would go for them. Musical realism of the Respighi type has the same queer attractiveness and the same drawbacks. Of course, if the public likes it, it can be extended indefinitely. We may yet live to see the evening when the Pastoral Symphony will be given with real running water in the slow movement, nightingale by the Gramophone Company, quail by Messrs. Fortnum and Mason."

"The Pines of Rome" was conducted by Mr. Toscanini at concerts of the Philharmonic Society, New York, on January 14, 15, 1926. Mr. Respighi conducted it at concerts of the Chicago Symphony Orchestra on January 29–30, 1926, when he played his new Piano Concerto and conducted his Second Suite of "Old Dances and Airs for the Lute."

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His first appearance in this country was at a concert of the Philharmonic Society, New York, on December 31, 1925, when he played his new concerto. Mr. Mengelberg conducted. Respighi then gave Mr. Lawrence Gilman, the editor of the Philadelphia Orchestra's Programme Books this information: "While in his preceding work, 'The Fountains of Rome,' the composer sought to reproduce by means of tone an impression of Nature, in 'The Pines of Rome' he uses Nature as a point of departure in order to recall memories and visions. The century-old trees which dominate so characteristically the Roman landscape become testimony for the principal events in Roman life."

This symphonic poem is in four connected sections. They are based upon this programme, printed as preface to the score:*

"1. The Pines of the Villa Borghese (Allegretto vivace, 2-8). Children are at play in the pine-grove of the Villa Borghese, dancing the Italian equivalent of 'Ring Around A-Rosy'; mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and they disappear. Suddenly the scene changes to—

"2. The Pines Near a Catacomb (Lento, 4-4; beginning with muted and divided strings, muted horns, *p.*). We see the shadows of the pines which overhang the entrance to a catacomb. From the depths rises a chant which re-echoes solemnly, sonorously, like a hymn, and is then mysteriously silenced.

"3. The Pines of the Janiculum (Lento, 4-4; piano cadenza; clarinet solo). There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings (represented by a gramophone record of a nightingale's song heard from the orchestra).

"4. The Pines of the Appian Way (Tempo di marcia). Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet's phantasy appears a vision of past glories; trumpets blare, and

*As rewritten by Mr. Lawrence Gilman.



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the army of the consul advances brilliantly in the grandeur of a newly risen sun toward the sacred way, mounting in triumph the Capitoline Hill."*

It will be observed that a nightingale sings in the third section. The bird is represented in the score by "No. R. 6105 of the 'Concert Record Gramophone.'" The song, occurring at the end of the section, is introduced by the clarinet tune heard at the beginning of the movement. The gramophone solo is accompanied by muted and trilling violins, the harp, and a chord for violas and violoncellos.

SYMPHONY No. 2, IN D MAJOR, OP. 73 . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann,

*"To see great Pompey pass the streets of Rome"—Shakespeare's "Julius Cæsar."



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Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30.* Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878.

The review written by Eduard Hanslick after the performance at Vienna may reassure those who are now unwilling to trust their own judgment:

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form, —*i.e.,* new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they saw, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate, serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale,* say December 20, 1877.

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Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Yet some may prefer this short sketch by Hugues Imbert, one of the first in France to admire Brahms:

"The second symphony, which was played at a Popular Concert in Paris, November 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the last fifty measures of this Allegro, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The

Adagio is built according to the plan of adagios in the last quartets of Beethoven—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first: the one in C minor is epic, the one in D major is a fairy-tale. When Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner whose "Die Symphonie nach Beethoven" (Berlin, 1898)* is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. John S. Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

*A second and somewhat revised edition was published in 1901. This second edition has been translated into English by Arthur Bles.

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The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

* * *

The second symphony was naturally more warmly received at first in Vienna than was its predecessor. "It was of 'a more attractive character,' more 'understandable,' than its predecessor. It was to be preferred, too, inasmuch as the composer had not this time 'entered the lists with Beethoven.' The third movement was especially praised for its 'original melody and rhythms.' The work might be appropriately termed the 'Vienna Symphony,' reflecting, as it did, 'the fresh, healthy life to be found in beautiful Vienna.'" But Florence May, in her life of Brahms,* says the second symphony was not liked: "The audience maintained an attitude of polite cordiality throughout the performance of the symphony, courteously applauding between the movements and recalling the master at the end; but the enthusiasm of personal friends was not this time able to kindle any corresponding warmth in the bulk of the audience, or even to cover the general consciousness of the fact. The most favorable of the press notices damned the work with faint praise, and Dörffel, whom we quote here and elsewhere, because he alone of the professional Leipsic critics of the seventies seems to have been imbued with a sense of Brahms's artistic greatness, showed himself quite angry from disappointment. 'The Viennese,' he wrote, 'are much more easily satisfied than we.' We make quite different demands on Brahms and require from him music which is something more than 'pretty' and 'very pretty' when he comes before us as a symphonist. Not that we do not wish to hear him in his complaisant moods, not that we disdain to accept from him pictures of real life, but we desire always to contemplate his genius, whether he displays it in a manner of his own or depends on that of Beethoven. We have not discovered genius in the new symphony, and should hardly have guessed it to be the work of Brahms had it been performed anonymously. We should have recognized the great mastery of form, the extremely skilful handling of the material, the conspicuous power of construction, in short, which it displays, but should not have described it as pre-eminently distinguished by inventive power. We should have pronounced the work to be one worthy of respect, but not counting for much in the domain of symphony. Perhaps we may be mistaken; if so, the error should be pardonable, arising as it does from the great expectations which our reverence for the composer induced us to form."

*"The Life of Johannes Brahms," by Florence May, in two volumes, London, 1905.

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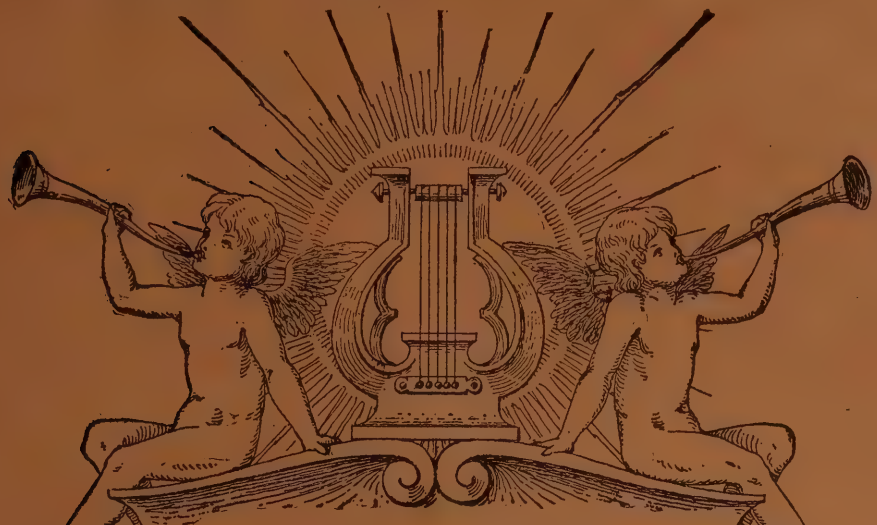
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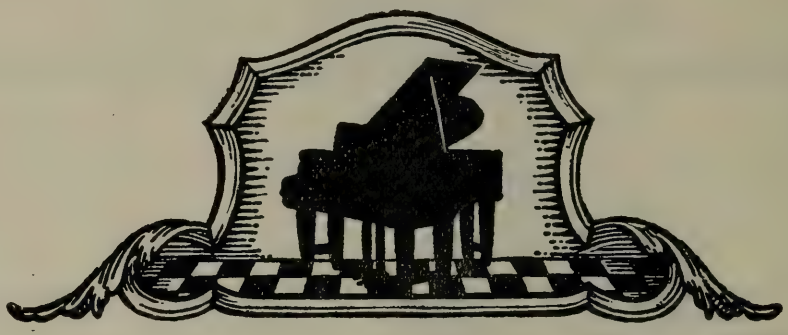
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AT 8.00

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Overture to the Opera, "The Marriage of Figaro"

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte,* aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year. The cast was as follows: il Comte Almaviva, Mandini; la Contessa, Leschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his Reminiscences that he was called OKelly in Italy); Bartolo and Antonio, Bussani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart conducted. The *Wiener Zeitung* (No. 35, 1786) published this review: "On Monday, May 1, a new Italian *Singspiel* in four acts was performed for the first time. It is entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Ponte, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and la Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was performed nine times that year. Only Martin's "Burbero di buon cuore" had as many. But when Martin's "Cosa rara"† met with overwhelming success on November 17, 1786, Emperor and public forgot "The Marriage of Figaro," which was not performed in Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The first performance in the United States was in Bishop's remodelled English version, in New York, on May 3, 1823.

The first performance of the opera in Boston was in all probability Bishop's version. The last was the one given by the Metropolitan Opera House Company, in the Boston Theatre, April 15, 1904. The cast was as follows: Count Almaviva, Scotti; the Countess, Mme. Gadski; Susanna, Mme. Sembrich; Figaro, Campanari; Cherubino, Mme. Seygard; Marcellina, Mme. Bauermeister; Basilio, Reiss; Bartolo, Rossi; Antonio, Dufriche. Felix Mottl conducted.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. It opens (Presto, D major, 4-4) immediately with the first theme; the first part

*Lorenzo Da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious, strangely checkered. "He had been *improvvisatore*, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager, and bookseller in America." Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York in 1805. See Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York" ("Music and Manners," New York, 1898).

†This opera was revived in Vienna some years before the late war. A continuation by Benedict Schack of Martin's opera was produced at Vienna, about 1800, and held the stage there till 1814.

of it is a running passage of seven measures in eighth notes (strings and bassoons in octaves), and the second part is given for four measures to wind instruments, with a joyous response of seven measures by full orchestra. This theme is repeated. A subsidiary theme follows, and the second theme appears in A major, a gay figure in the violins, with bassoon, afterward flute. There is no free fantasia. There is a long coda.

Beaumarchais's "La Folle Journée, ou le Mariage de Figaro," was produced privately at a festival prepared by de Vaudreuil for the Count d'Artois in September, 1783. The comedy was completed in 1781, and the performance at the Théâtre Français was arranged, but Louis XVI. read the piece, and declared that it should not be played. The king also forbade a performance at court in June, 1783. Beaumarchais finally succeeded in producing his play publicly at the Théâtre Français, April 27, 1784. The success was overwhelming, although its "profound immorality"—to quote the phrase of *Annales Dramatiques*, 1809—was severely censured. Grimm, in his "Correspondance Littéraire" (April, 1784), wrote: "As for this immorality concerning which the decency and the seriousness of our manners have made such a scandal, it may be admitted that the work as a whole is not of the most austere class: it is a picture of contemporaneous manners, the manners and principles of our best society; and the picture is made with a boldness and a naïveté which might well be kept off the stage, if the purpose of a comic playwright is to correct the vices and follies of his period, and not to confine himself to painting them for his own taste and enjoyment." Epigrams, satirical pamphlets, bitter attacks on the author, followed the production, and "Les Amours de Chérubin," opéra-comique in three acts, with music by the younger Piccini, and "Le Véritable Figaro," opéra-comique in three acts, text by de Sauvigny, a censor on the police force, with music by Dezède, were performed in 1784, the former on November 4.

Mozart saw in the play an excellent libretto for an opera. Da Ponte tells the story in his amusing Memoirs: "Talking one day with him [Mozart], he asked me if I could turn Beaumarchais's 'Noces de Figaro' into an opera. The proposition was to my taste, and the success was immediate and universal. A little before, this piece had been forbidden by the Emperor's command, on account of its immorality. How then to propose it anew? Baron Vetzlar* offered me with his customary generosity a reasonable price for my libretto, and assured me that he would see to its production at London or in France, if it were refused in Vienna. I did not accept the offer, and I secretly began work. I waited the opportune moment to propose the poem either to the Intendant or, if I had the courage, to the Emperor himself. Martin alone was

*Da Ponte here refers to Baron Wezlar.

in my confidence, and he was so generous, out of deference to Mozart, to give me time to finish my piece before I began work on one for him. As fast as I wrote the words, Mozart wrote the music, and it was all finished in six weeks. The lucky star of Mozart willed an opportune moment, and permitted me to carry my manuscript directly to the Emperor.

" 'How's this?' said Joseph to me. 'You know that Mozart, remarkable for his instrumental music, has with one exception never written for song, and the exception is not good for much.'*

"I answered timidly, 'Without the kindness of the Emperor, I should have written only one drama in Vienna.'

" 'True: but I have already forbidden the German company to play this piece "Figaro." '

" 'I know it; but, in turning it into an opera, I have cut out whole scenes, shortened others, and been careful everywhere to omit anything that might shock the conventionalities and good taste; in a word, I have made a work worthy of the theatre honored by his Majesty's protection. As for the music, as far as I can judge, it seems to me a masterpiece.'

" 'All right; I trust to your taste and prudence. Send the score to the copyists.'

"A moment afterward I was at Mozart's. I had not yet told him the good news, when he was ordered to go to the palace with his score. He obeyed, and the Emperor thus heard several morceaux which delighted him. Joseph II. had a very correct taste in music, and in general for everything that is included in the fine arts. The prodigious success of this work throughout the whole world is a proof of it. The music, incredible to relate, did not obtain a unanimous vote of praise. The Viennese composers crushed by it, Rosenberg and Casti especially, never failed to run it down."

Did Da Ponte show himself the courtier when he spoke of the Emperor's "very correct taste in music"?

This Emperor was in the habit of leaving his bed at 5 A.M.; he dined on boiled bacon at 3.15 P.M.; he preferred water to wine, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor: he was unwilling, like the philosopher Plotinus, to sit for his portrait, but not for the same reason; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; Michael Kelly says he was "passionately fond of music

*Mozart had already written for the stage the first part of "Die Schuldigkeit des ersten Gebothes' " (1766); "Apollo et Hyacinthus" (1767); "Bastien et Bastienne" (1768); "La finta semplice" (1768); "Mitridate" (1770); "Ascanio in Alba" (1771); "Il Sogno di Scipione" (1772); "Lucio Silla" (1772); "La Finta Giardiniera" (1774); "Il re pastore" (1775); "Zaide" (1780—performed at the Vienna Imperial Opera House, October 4, 1902); "König Thamos" (1780); "Idomeneo" (1781); "Die Entführung aus dem Serail" (1782); "L'Oca del Cairo" (1783); "Lo Sposo deluso" (1783); "Der Schauspieldirector" (1786).

and a most excellent judge of it." But we know that he did not appreciate, did not like the music of Mozart. The Emperor commanded from his composer, Mozart, no opera, cantata, symphony, or piece of chamber music, although he was paying him 800 florins a year, but he did order some dances, for the Viennese were dancing mad.

There was a cabal from the start against the production of Mozart's opera. Kelly says in his Reminiscences: "Every one of the opera company took part in the contest. I alone was a stickler for Mozart, and naturally enough, for he had a claim on my warmest wishes. . . . Of all the performers in this opera at that time, but one survives—myself. [This was written in 1826.] It was allowed that never was opera stronger cast. I have seen it performed at different periods in other countries, and well too, but no more to compare with its original performance than light is to darkness. All the original performers had the advantage of the instruction of the composer, who transfused into their minds his inspired meaning. I never shall forget his little animated countenance, when lighted up with the glowing rays of genius; it is as impossible to describe it as it would be to paint sunbeams."

"Escales" ("Ports-of-Call") Jacques Ibert

(Born at Paris on April 15, 1890; now living there)

Ibert studied at the Paris Conservatory (1911–14). His teachers were Pessard Gedalge, and Vidal. In 1919 he was awarded the *prix de Rome* for his cantata, "Le Poète et la Fée."

"Escales" was performed at a Lamoureux Concert in Paris, Paul Paray conductor, on January 6, 1924.

An "escale" is a port-of-call, where vessels put in to take on coal or to re-victual.

The miniature edition of the score does not give titles to the three movements, but it was said at the time of the first performance that they were inspired by Mediterranean impressions: Palermo; Tunis-Nefta; Valencia.

The score calls for these instruments: piccolo, two flutes (the second interchangeable with a second piccolo), two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass-tuba, a set of four kettle-drums, side drum, tambourine, bass drum, cymbals, triangle, xylophone, castanets, tom-tom, celesta, two harps, and the usual strings.

I. Palermo. Calme, assez animé, calme. The first theme lends itself easily to numerous transformations, harmonic and orchestral. There is a sturdy motive for the basses which serves later as an accompaniment to the chief theme of the second section.

II. Tunis-Nefta. Modéré—très rhythmé. A long phrase, with effects of Oriental rhythm, color, and pulsatile instruments, grows animated. A rhythm of seven obtained by three-four and four-four dominates the movement. The animation of the middle section is engendered by a second theme. This movement was redemanded at the first performance. The oboe solo was then played by M. Gillet, now of the Boston Symphony Orchestra.

III. Valencia. Animé—modéré. This movement is in the manner of a Spanish rhapsody. The successive themes are not developed and are connected only by the relationship of national character, yet the first theme is more or less in evidence, now shortened, now transformed in certain sections, especially towards the middle, where it serves to introduce one important passage, of which the subject is derived from a phrase sketched at the beginning of the rhapsody.*

The list of his chief works is as follows:

ORCHESTRA: "Noël en Picardie," symphonic poem (1914).
"La Ballade de la Geôle de Reading" (after Oscar Wilde), (composed, in 1921, first performed at a Colonne Concert, 1922).
"Escales."
"Féerique."
Suite: "Trois Pièces de Ballet—Les Bouquetières, Créoles, Les Bavardes"—produced at a Pasdeloup Concert, January 31, 1925. These pieces are from a ballet "Les Rencontres."
CHORUS AND ORCHESTRA: "Chant de Fòlie." Double chorus of mixed voices. Composed in 1923–4, and dedicated to Serge Koussevitzky.
MUSIC FOR THE STAGE: "Le Poète et la Fée," cantata, produced at the Institute Paris in 1920.
"Persée et Andromedé" (after Jules Laforgues' "Legendary Morality." Two acts.
"Le Jardinière de Samos." Five acts.
CHAMBER MUSIC: Two movements for two flutes, clarinet, bassoon (National Society, 1923).
"Jeux," Sonatina for flute and pianoforte. Sonata for violin and pianoforte.
"Pièces Anépigraphes," String Quartet.

* This analysis is condensed from the one in the catalogue of the publisher Leduc.

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"TOD UND VERKLÄRUNG" ("DEATH AND TRANSFIGURATION"), TONE-POEM FOR FULL ORCHESTRA, OP. 24 . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living in Vienna)

This tone-poem was composed at Munich in 1888–89. It was published at Munich in April, 1891.

The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeine Deutscher Musikverein in the City Theatre of Eisenach, June 21, 1890.

The first performance in Boston was by the Harvard Musical Association, January 3, 1878, Carl Zerrahn, conductor.

The tone-poem is dedicated to Friedrich Rösch and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

On the fly-leaf of the score is a poem in German.

The authorship of this poem in blank verse was for some years unknown. The prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter wrote the poem *after* he was well acquainted with Strauss's score; and, when the score was sent to the publisher, the poem was sent with it for insertion. Hausegger in his Life of Ritter states that Strauss asked Ritter to write it (p. 87).

The following literal translation is by William Foster Apthorp:—



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In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play—exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

* * *

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind accompanied by horns and harps), and he thinks of his youth (a simple melody, the childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mauke

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characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. This second feverish theme goes canonically through the instrumental groups. The sick man sinks exhausted (ritenutos). Trombones, violoncellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, ma sempre alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Tam-tam and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive. A crescendo leads to the full development of the Transfiguration theme (moderato, C major), "World deliverance, world transfiguration."



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Symphony in C minor, No. 1, Op. 68 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

Just when Brahms began to make the first sketches of this symphony is not exactly known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later

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he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

Dietrich saw the first movement in 1862. It was then without the introduction. Clara Schumann on July 1 of that year wrote to Joachim that Brahms had sent her the movement with a "bold" beginning. She quoted in her letter the first four measures of the Allegro as it now stands and said that she had finally accustomed herself to them; that the movement was full of wonderful beauties and the treatment of the thematic material was masterly. Dietrich bore witness that this first movement was greatly changed. The manuscript in the possession of Simrock the publisher is an old copy by some strange hand. It has a white linen envelope on which is daubed with flourishes, "Sinfonie von Johannes Brahms Mus: Doc: Cantab:" etc., etc. Kalbeck makes the delightful error of translating the phrase "Musicae doctor cantabilis." "Cantabilis!" Did not Kalbeck know the Latin name of the university that gave the degree to Brahms?

We have quoted from Mme. Schumann's letter to Joachim in 1862. Brahms was working on the Adagio and Scherzo when he went from Hamburg to Baden-Baden in 1876. On September 25 he played to Mme. Schumann the first and last movements, and two weeks later the whole symphony. She noted her disappointment in her diary. To her this symphony was not comparable with the Quintet in F minor, the sextets, the pianoforte quartets. "I miss the melodic flight, however intellectual the workmanship may be. I am debating violently whether I should tell him this, but I must first hear the work complete from an orchestra." When she heard the symphony the next year in Leipsic, it made an o'erpowering impression on her, and she was pleased that Brahms had unconsciously changed the character of the Adagio to suit her wishes.

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted. There was a performance a few days later at Mannheim where Brahms conducted. Many musicians journeyed to hear the symphony. Simrock came in answer to this letter "It's too bad you are not a music-director, otherwise you could have a symphony. It's at Carlsruhe on the fourth. I expect from you and other befriended publishers a testimonial for not bothering you about such things." Simrock paid five thousand thalers for the symphony. He did not publish it till the end of 1877.

* * *

There was hot discussion of this symphony. Many in the first years characterized it as labored, crabbed, cryptic, dull. Hanslick's

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article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

Ask a music-lover, at random, what Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the Tenth Symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the first Symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.' "

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Programme of the

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THURSDAY EVENING, NOVEMBER 12, at 8.00 o'clock

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

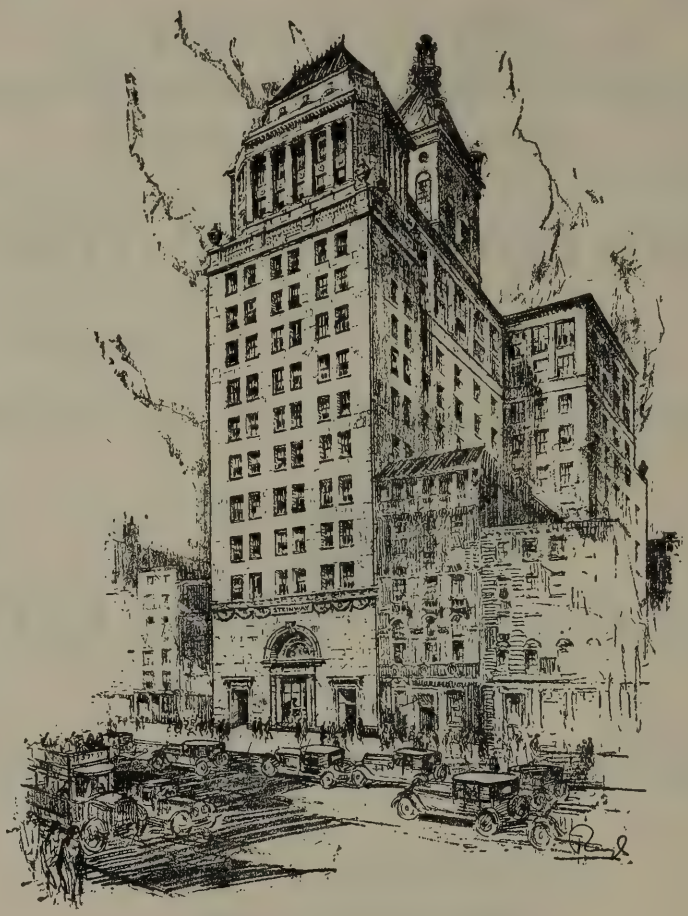
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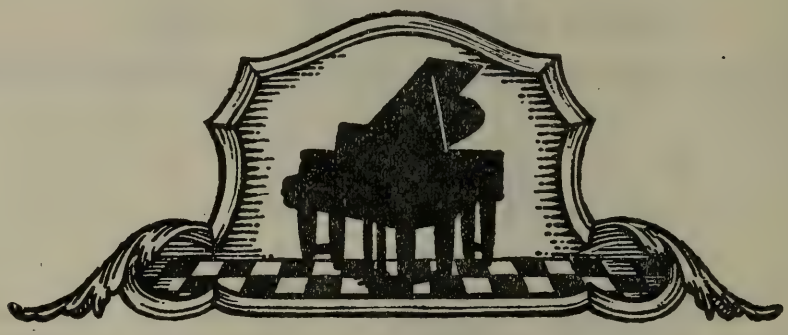
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Boston Symphony Orchestra

Forty-fifth Season, 1925–1926

SERGE KOUSSEVITZKY, Conductor

SECOND CONCERT

THURSDAY EVENING, NOVEMBER 12

AT 8.00

PROGRAMME

Weber Overture to "Euryanthe"

Debussy "Prélude à l'Après-Midi d'un Faune" ("The Afternoon of a Faun"), Eclogue by S. Mallarmé

Dukas "L' Apprenti Sorcier" ("The Sorcerer's Apprentice") Scherzo (after a ballad by Goethe)

Tchaikovsky . . Symphony No. 6 in B minor, "Pathetic," Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale; Adagio lamentoso.

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Overture to "Euryanthe" Carl Maria von Weber

(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by Von Weber, was produced at the Kärnthnerthor Court opera theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

Prelude to "The Afternoon of a Faun (after the Eclogue of Stephane Mallarmé)" Achille Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé*)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret, The second performance was at a Colonne concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902.

Stéphane Mallarmé formulated his revolutionary ideas concern-

*Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862–92) in Paris at a College. In 1874–75 he edited *La Dernière Mode*. The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vatek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philologie à l'Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translation into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1899.

At first a Parnassian, he became recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d'Eccezione," 1899; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maîtres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolists et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900).

In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.

ing style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a

bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the

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snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

"The Sorcerer's Apprentice" (after a Ballad by Goethe).

Paul Abraham Dukas

(Born at Paris, October 1, 1865; now living at Paris)

"L'Apprenti Sorcier," an orchestral scherzo, was composed in 1897, and performed for the first time at a concert of the Société Nationale, Paris, May 18 of that year. It was played as a transcription for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diemer and Cortot were the pianists. It was played as an orchestral piece at a Lamoureux concert, Paris, February 19, 1899, when Chevillard led on account of the sickness of Lamoureux. The scherzo was produced at Chicago by the Chicago Orchestra (Mr. Thomas, conductor), January 14, 1899. It was performed in Boston at a Symphony concert, October 22, 1904 (Mr. Gericke, conductor), December 2, 1906 (M. d'Indy, conductor), February 9, 1907, April 17, 1909, March 1, 1913, February 14, 1914, December 10, 1915, November 29, 1918, April 22, 1921.



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The story of the ballad is an old one. It is found in Lucian's dialogue, "The Lie-fancier." Eucrates, a man with a venerable beard, a man of threescore years, addicted to philosophy, told many wonderful stories to Tychiades. Eucrates met on the Nile a person of amazing wisdom, one Pancrates, a tall, lean man, with a pendulous under lip and somewhat spindle-shanked, with a shaven crown; he was dressed wholly in linen, and it was reported of him that he had lived no less than twenty-three years in a cave underground, where during that time he was instructed by Isis in magic. "When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates became his disciple. "When we came to an inn, he would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it, and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all the people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world. At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped

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up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day, when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. Good, said I, I want no more water; be again a pestle. He did not, however, mind what I said; but went on fetching water, and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry (as indeed was the case), and having no alternative, I took an axe and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime in came Pancrates; and understanding what had happened, turned them into their pristine form: he, however, privily took himself away, and I have never set eyes on him since." *

* * *

The scherzo is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, a set of three kettledrums, bass drum, cymbals, triangle, Glockenspiel, harp, strings.

There is a long and mysterious introduction. The first theme is introduced with long-held harmonics of violas and violoncellos and peculiar effects of flutes. The second theme, the most important of all, is given to wood-wind instruments, beginning with the

* "Lucian of Samatosa," Englished by William Tooke (London, 1820), vol. i. pp. 113—115.

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clarinet. These two themes are repeated. The second theme is now given to a muted trumpet and continued by flute and harp. There is the suggestion of the conjuration and of the approaching spirits. At last the second and chief theme appears in another form, played by three bassoons. The first theme is now changed. The scherzo is developed from these two themes, although a new one of some importance is introduced. There is a translation into music of the apprentice's increasing anxiety, until the sorcerer's return is announced by dreadful blasts of brass, trills on wood-wind instruments, and tremolo of strings. The themes of the introduction are brought in, but without the mysterious harmonics. The broom flies to its corner and is quiet.

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PETER TCHAIKOVSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893)

Tchaikovsky on the voyage from New York to Hamburg in May, 1891, made sketches for a sixth symphony. He worked on this symphony in 1892, was dissatisfied with it and destroyed it before he began the orchestration. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïev in Petrograd. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïev and produced at Petrograd, February 20, 1896, was also based on the sketches for this symphony.

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The first mention of the present sixth symphony was in a letter written at Klin by Tchaikovsky to his brother Anatol, February 22, 1893, when he said that he was wholly occupied with it and it would be the best of all his works. In August he wrote to Davidov: "I consider it the best, especially the most open-hearted of all my works. I love it as I *never* loved any other of my musical creations." The instrumentation was completed in August. In October he wrote to the Grand Duke Constantine, "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it." At the rehearsal in Petrograd he was depressed because the symphony made no impression on the players.

The first performance was at Petrograd on October 28, 1893. Tchaikovsky conducted. The symphony failed. The audience was not enthusiastic, the critics were cool. The title "Pathetic" was suggested by Tchaikovsky's brother Modest the morning after the performance. On November 1, Tchaikovsky, apparently in perfect health, went to the theatre and supped at a restaurant. The next day, at luncheon, he felt poorly, ate nothing, and drank a glass of water that had not been boiled. That night he was suffering from cholera, from which he died. There was a rumor that he took poison or deliberately sought the cholera, but his brother's circumstantial account shows that the death was due to natural causes.

On November 18, 1893, the symphony, conducted by Napravnik, in Petrograd, made an overpowering impression.

* * *

What was the programme in Tchaikovsky's mind? Kaschkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *'lamentation large et souffrance inconnue,'* and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.'" . . .

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The second movement might bear as a motto the words of the Third Kalendar in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: 'This is indeed life. O sad that 'tis fleeting!'" The trio is as the sound of the clock that in Poe's wild tale compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tchaikovsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments. The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound to the continual chir-

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rup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tchaikovsky's drum has "the innuendo of design"; I am not sure but he worshipped it with fetishistic honors; and surely the Tchaikovsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?"*

The third movement—the march-scherzo—is the excuse, the pretext for the final lamentation. The man triumphs, he knows all that there is in earthly fame. Success is hideous, as Victor Hugo said. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing Roman streets, at Tasso with the laurel wreath, at coronation of Tsar or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

This battle-drunk, delirious movement must perforce precede the mighty wail.

> The glories of our blood and state
> Are shadows, not substantial things;
> There is no armour against fate;
> Death lays his icy hands on kings.

*Compare Walt Whitman's "Beat! Beat! Drums!" published in his "Drum-Taps" (New York, 1865).



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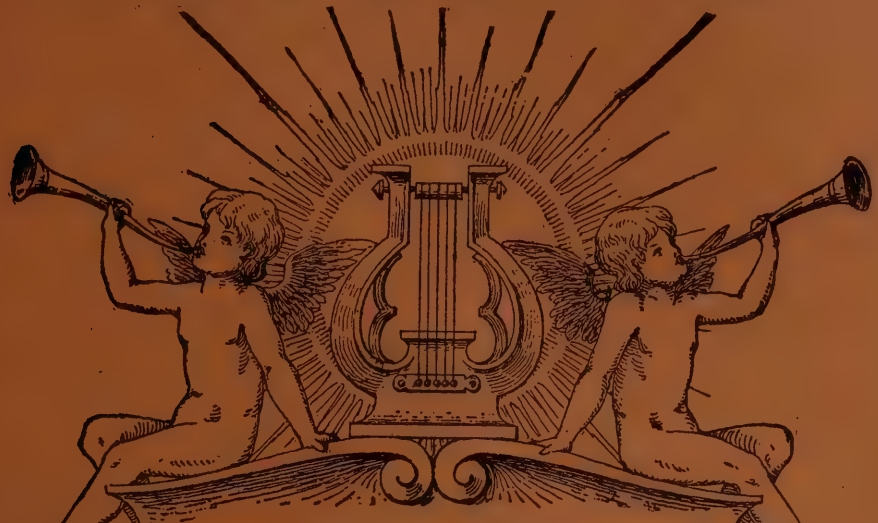
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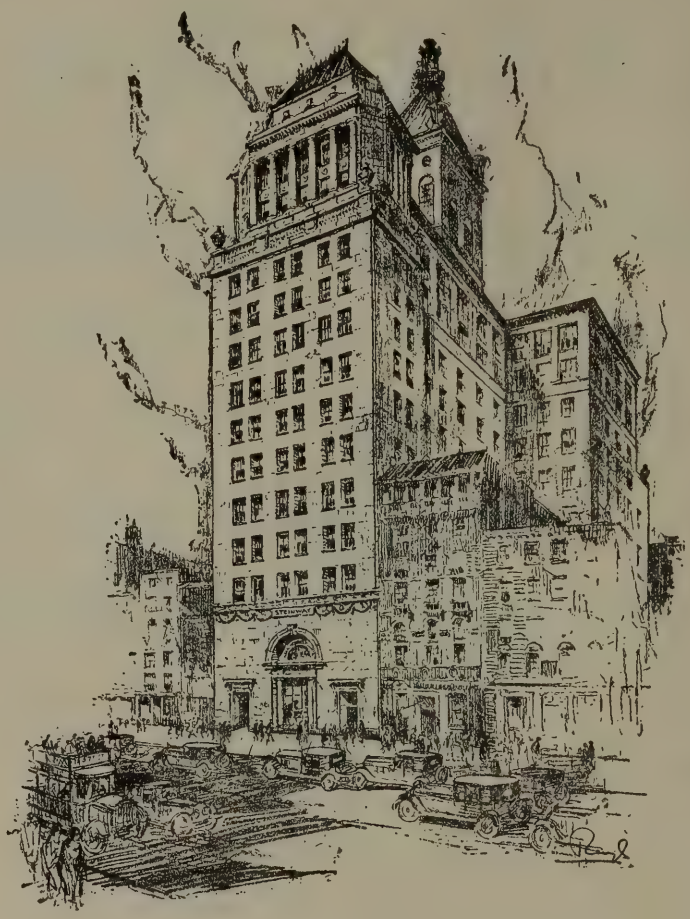
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THURSDAY EVENING, DECEMBER 3

AT 8.00

PROGRAMME

Beethoven Symphony No. 4 in B-flat major, Op. 60

I. Adagio; Allegro vivace.
II. Adagio.
III. Allegro vivace; Trio; Un poco meno allegro.
IV. Finale: Allegro, ma non troppo.

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Symphony in B-flat major, No. 4, Op. 60, Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The composition of Beethoven's Symphony No. 5, in C minor, was not begun before the performance of the "Eroica," No. 3, and the first public performance of the "Eroica" was at Vienna on April 7, 1805.* Nottebohm found in a sketch-book of Beethoven, dated 1795, notes for a symphony in C minor, and one sketch bears a resemblance to the opening measures of the Scherzo as it is now known to us; but the composition, properly speaking, did not begin until the "Eroica" had been performed. This composition was interrupted by work on the Symphony in B-flat major, No. 4, a symphony of a very different character. The symphony was probably planned and composed in the summer of 1806. In September, 1806, Beethoven, writing to Breitkopf and Härtel spoke of a "new" symphony he wished to publish.

After the performance of the "Eroica," Beethoven also worked on his opera, "Fidelio." The French army entered Vienna, November 13, 1805; on the 15th Napoleon sent to the Viennese a proclamation dated at Schönbrunn, and on November 20, 1805, "Fidelio" was performed for the first time, before an audience largely composed of French officers. There were three performances, and the opera was withdrawn until March 29, 1806, when it was reduced from three acts to two. The opera was again coldly received; there were two performances; and there was no revival in Vienna until 1814.

Beethoven, disturbed by this disaster, went in 1806 to Hungary to visit his friend, Count Brunsvik, and he visited the Prince Lichnowsky at Castle Grätz, which was near Troppau in Silesia. It has been said that at Martonvásár, visiting the Brunsviks, he found that he loved Therese and that his love was returned.† Some, therefore, account for the postponement of the Fifth Symphony, begun before the Fourth, "by the fact that in May, 1806, Beethoven became engaged to the Countess Therese. . . . The B-flat symphony has been mentioned as 'the most tenderly classical' of all works of its kind; its keynote is 'happiness'—a contentment which could have come to the master only through such an incident as the one above set forth—his betrothal." We do not see the force of this reasoning.‡

It is better to say with Thayer that nothing is known about the origin of the Fourth beyond the inscription put by the composer on the manuscript which belongs to the Mendelssohn family: "Sinfonia 4ta 1806. L. v. Bthvn."

*The "Eroica" was performed for the first time at a private concert at Prince Lobkowitz's in December, 1804.

†See "Beethoven's unsterbliche Geliebte nach persönlichen Erinnerungen," by Mariam Tenger (Bonn, 1890), and Prod'homme's "Symphonies de Beethoven" (Paris, 1906).

‡"In the last months of 1806, after the visit to the Brunswicks, the placid and serene Fourth Symphony—the most perfect in form of them all—and the noble Violin Concerto; in 1807, the Mass in C, and the C minor Symphony . . . are such the works of a melancholy, gloomy temperament, or of a forlorn, sentimental lover, sighing like a furnace and making 'a woeful ballad to his mistress' eyebrow?"—Thayer-Krehbiel, "Life of Beethoven."

The symphony is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

No one has written more acutely, discriminately, and with more poetic appreciation of the symphonies of Beethoven than Hector Berlioz:—

"Here Beethoven abandons wholly the ode and the elegy,"—a reference to the "Eroica" Symphony,—"to return to the less lofty and sombre but perhaps no less difficult style of the Second Symphony. The character of this score is generally lively, nimble, joyous, or of a heavenly sweetness. If we accept the meditative adagio, which serves as an introduction, the first movement is almost entirely given up to joyfulness. The motive in detached notes, with which the allegro begins, is only a canvas, on which the composer spreads other and more substantial melodies, which thus render the apparently chief idea of the beginning an accessory. This artifice, although it is fertile in curious and interesting results, has already been employed by Mozart and Haydn with equal success. But we find in the second section of this same allegro an idea that is truly new, the first measures of which captivate the attention; this idea, after leading the hearer's mind through mysterious developments, astonishes it by its unexpected ending. It consists of this: after a rather vigorous tutti the first violins pick the first theme to pieces, and form with it a pianissimo dialogue with the second violins, which leads to holds on the chords of the dominant seventh in B-natural: each one of these holds is interrupted by two measures of silence, which are filled out only by a light tremolo of kettledrums on B-flat, the enharmonic major third of the fundamental F-sharp. After two apparitions of this nature, the drums are silent to allow the strings to murmur gently other fragments of the theme, and to arrive by a new enharmonic modulation to the chord of the sixth and the fourth of B-flat. The kettledrums then enter on the same note, which is not now a leading note, as it was the first time, but a true tonic, and they continue the tremolo for twenty measures or so. The force of tonality of this B-flat, scarcely perceptible at first, waxes greater and greater as the tremolo is prolonged; then the other instruments, scattering little unfinished bits of phrases in their onward march, lead with the continuous roll of the drums to a general forte in which the perfect chord of B-flat is at last established by the orchestra in its full majesty. This astonishing crescendo is one of the most skilfully contrived things we know of in music: you will hardly find its equal except in that which ends the famous scherzo of the Symphony in C minor. And this latter, in spite of its immense effectiveness, is conceived on a less vast scale, for it sets out from piano to arrive at the final explosion without departing from the principal key, while the one whose march we have just described starts from mezzo-forte, is lost for a moment in a pianissimo beneath which are harmonies with vague and undecided coloring, then reappears with chords of a more determined tonality, and bursts out only at the moment when the cloud that veiled this modulation is completely dissipated. You might compare it to a river whose calm waters suddenly disappear and only leave the subterranean bed to plunge with a roar in a foaming waterfall.

"As for the adagio—it escapes analysis. It is so pure in form, the melodic expression is so angelic and of such irresistible tenderness, that the prodigious art of the workmanship disappears completely.

You are seized, from the first measure, by an emotion which at the end becomes overwhelming in its intensity; and it is only in the works of one of these giants of poetry that we can find a point of comparison with this sublime page of the giant of music. Nothing, indeed, more resembles the impression produced by this adagio than that which we experience when we read the touching episode of Francesca da Rimini in the 'Divina Commedia,' the recital of which Virgil cannot hear 'without weeping in sobs,' and which, at the last verse, makes Dante 'fall, as falls a dead body.' This movement seems to have been sighed by the archangel Michael, one day, when, overcome by melancholy, he contemplated the worlds from the threshold of the empyrean.

"The scherzo consists almost wholly of phrases in binary rhythm forced to enter into combinations of 3-4 time. This means, frequently used by Beethoven, gives much vigor to the style; the melodic cadences thus become more piquant, more unexpected; and, besides, these syncopated rhythms have in themselves a real charm, although it is hard to explain it. There is pleasure in seeing the time thus pounded into pieces wholly restored at the end of each period, and the meaning of the musical speech, for a while arrested, reach nevertheless a satisfactory conclusion, a complete solution. The melody of the trio, given to wind instruments, is of a delicious freshness; the pace is a little slower than that of the rest of the scherzo, and its simplicity stands out in still greater elegance from the opposition of the little phrases which the violins throw across the wind instruments, like so many teasing but charming allurements.

"The finale, gay and lively, returns to ordinary rhythmic forms;

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it consists of a jingling of sparkling notes, interrupted, however, by some hoarse and savage chords, in which are shown the angry outbursts which we have already had occasion to notice in the composer."

The last performance of this symphony at a concert of the Boston Symphony Orchestra was on March 13, 1920, when it was substituted for Berlioz's "Fantastic" symphony, performed at the Friday afternoon concert, March 12.

Ferdinand Ries, writing from London in June, 1817, to Beethoven, refers to the "beautiful symphony in A-sharp" as played on the 8th "with extraordinary applause."

The first performance in Paris was by the Conservatory Orchestra, February 21, 1830. In Spain, the symphony was played with the other eight at Madrid in 1878; at Rome, on March 30, 1878; at Leningrad, Damcke heard a performance on March 13, 1853.

"Schéhérazade," Symphonic Suite after "The Thousand Nights and a Night," Op. 35. Nicolas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died June 21, 1908, at Leningrad)

"Schéhérazade" was composed in the summer of 1888 at Neyzhgovitsy on the shore of Lake Cheryemenyetskoye. It was produced in the course of the following concert-season.

The first performance of the suite in Boston was at a concert of the Boston Symphony Orchestra led by Mr. Paur on April 17, 1897. The last performance at these concerts was on April 28, 1922.

The suite, dedicated to Vladimir Stassov, is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettle-drums, snare-drum, bass drum, tambourine, cymbals, triangle, tam-tam, harp, and strings.

*This date is given in the catalogue of Belaïev, the late Russian publisher. One or two music lexicons give May 22.



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"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze‡ Warrior. Conclusion."

*Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

†Shahrázad (Persian), "City-freer," was in the older version Scheherazade, and both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

‡"Bronze," according to Rimsky-Korsakov; but the statue was of brass or yellow copper.

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Mr. Montague-Nathan says the programmatic material in the music is not described in the music, but is only suggested by it. "Coming to 'Schéhérazade,' we are vouchsafed a definite indication of Rimsky-Korsakov's attitude towards the programmatic element in music. The characteristic melodies and figures in this work are not, he asserts, to be regarded as leading motives; and in order to dispel any illusion to the contrary, he calls attention to such instances as the trumpet call, which is made to serve as the representation of two quite distinct ideas. And now he delivers himself of a statement that clears up any misapprehension on the point. The musical content of 'Schéhérazade' is designed to give a general impression of its literary basis; when inserting titles to his movements (they were subsequently discarded), his intention was that of giving a lead to the listener, to indicate the channel through which the composer's imagination had flowed when writing the music."

The programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the

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finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

A characteristic theme, the typical theme of Schéhérazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after

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the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.' "

I. The Sea and Sindbad's* Ship.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by some the Sea motive, by others the Sindbad motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the Schéhérazade motive, Lento, 4-4, played by solo violin against chords of the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the Sea motive, with a rising and falling arpeggio figure, the Wave motive. There is a crescendo, and a modulation leads to C major. Wood-wind instruments and violoncellos *pizz.* introduce a motive that is called the Ship, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the Sea motive is heard from the horn between the phrases, and a solo violoncello continues the Wave motive, which in one form or another persists almost throughout the whole movement. The Schéhérazade motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the Sea motive is sounded by full orchestra. The devel-

*"The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Ship-wrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition, 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travellers' tales of an immense variety and extracts from Al-Idri si, Al-Kazwini, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aëronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kámarupa, translated by Francklin, all the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book, "Remarks on the 'Arabian Nights' Entertainments,' in which the origin of Sindbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).

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opment is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakov in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. The Story of the Kalandar*-Prince.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the Schéhérazade motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, un poco più animato. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the Schéhérazade motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, con moto, 3-8, which is developed, with a few interruptions from the Schéhérazade motive. The whole ends gayly.

*The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."



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III. The Young Prince and the Young Princess.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dabnash, the Ifrit, disputed violently.

This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, Andantino quasi allegretto, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, Pochissimo più mosso, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while violoncellos (later the bassoon) have a sentimental counter-phrase.

IV. Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion.

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices, hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvellous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the Eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay."*

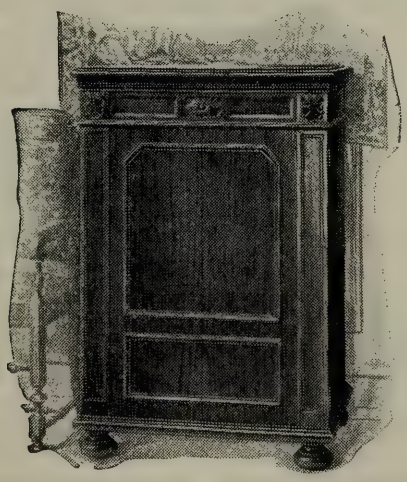
Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the Sea motive of the first movement, proclaimed in unisons and octaves. Then follows the Schéhérazade motive (solo violin), which leads to the fête in Bagdad, Allegro molto e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the Sea motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that

*For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city to-day is a singular eruption that breaks out on all foreign sojourners.

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'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.*

Or, sailing to the Isles
Of Khaledan, I spied one evenfall
A black blotch in the sunset; and it grew
Swiftly . . . and grew. Tearing their beards,
The sailors wept and prayed; but the grave ship,
Deep laden with spiceries and pearls, went mad,
Wrenched the long tiller out of the steerman's hand,
And turning broadside on,
As the most iron would, was haled and sucked
Nearer, and nearer yet;
And, all awash, with horrible lurching leaps
Rushed at that Portent, casting a shadow now
That swallowed sea and sky; and then
Anchors and nails and bolts
Flew screaming out of her, and with clang on clang,
A noise of fifty stithies, caught at the sides
Of the Magnetic Mountain; and she lay,
Of broken bundle of firewood, strown piecemeal
About the waters; and her crewe
Passed shrieking, one by one; and I was left
To drown.

W. E. Henley's Poem, "Arabian Nights' Entertainments" (1893).

The captain said to Ajib in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all of which is iron travelleth towards it." And Ajib continued: "Then,

*The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative,—"the iron-stealers of Otaheite allegorized in the Bay of Bengal." Aboulfouaris, a Persian Sindbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), "an author of good esteem and reasonable antiquity, asserts that the mine of this stone [the loadstone] is in the seacoast of India, where when ships approach, there is no iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces." Sir Thomas Browne comments on this passage ("Vulgar Errors," Book II., chapter ii.): "But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore." Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: "I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamants for the iron that was in them." See also Rabelais (Book V., chapter xxxvii.); Puttock's "Peter Wilkins"; the "Novus Orbis" of Aloysius Cadamustus, who travelled to India in 1504; and Hole's book already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the *Pall Mall Gazette* wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. "There can be no question as to the existence of the 'mountain,' though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded."

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O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved."

The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppe e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development on the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of graveyards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

When "Schéhérazade," the "choreographic drama" by L. Bakst, dances arranged by Michel Fokine, was produced at the Paris Opéra, May 7, 1910, by a Russian Ballet Company, Mme. Rimsky-Korsakov protested violently against the disarrangement of her husband's music.

The ballet was produced by Gertrude Hoffmann and her company at the Schubert Theatre, Boston, on February 19, 1912. The orchestra was conducted by Mr. Max Hoffmann.

The ballet was performed at the Boston Opera House by Serge de Diaghileff's Ballet Russe on January 31, 1916. The chief dancers were Mme. Revalles, Zobeide; Miss Wasilewska, the odalisque; Mr. Bolm, the negro favorite; Mr. Cechetti, the chief eunuch; and Messrs. Grigorieff and Jazwinski, the royal brothers. Ernest Ansermet conducted. The ballet was performed by the same company several times in February of that year. It was performed again by the Diaghileff Company at the Boston Opera House on November 7, 1916, with Miss Revalles and Mr. Bolm as the chief characters. Mr. Monteux conducted.

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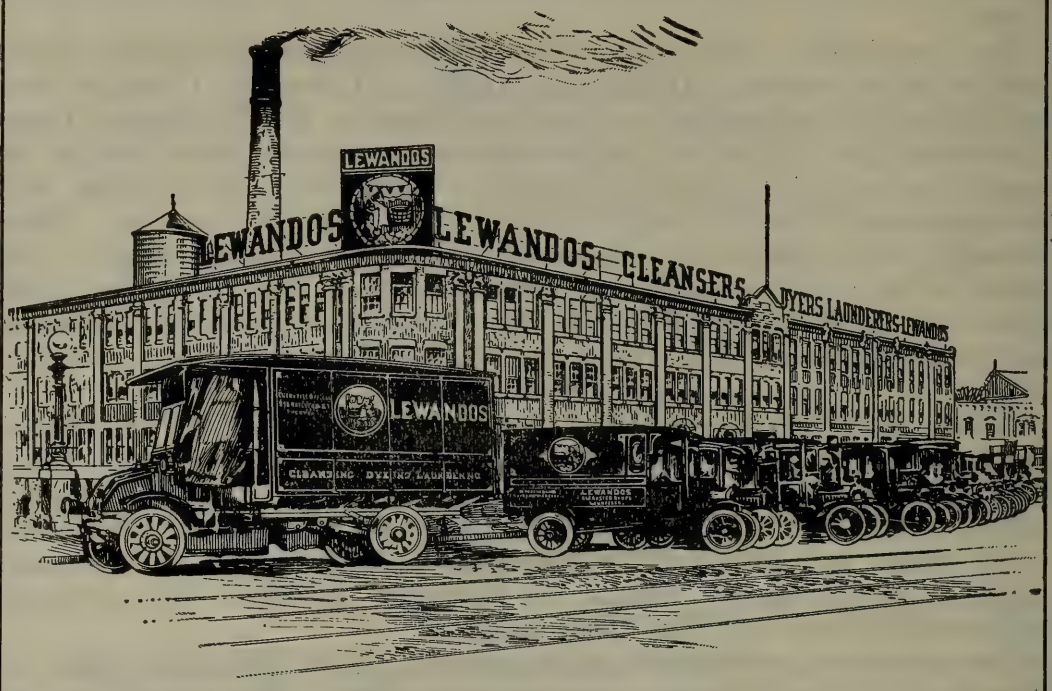
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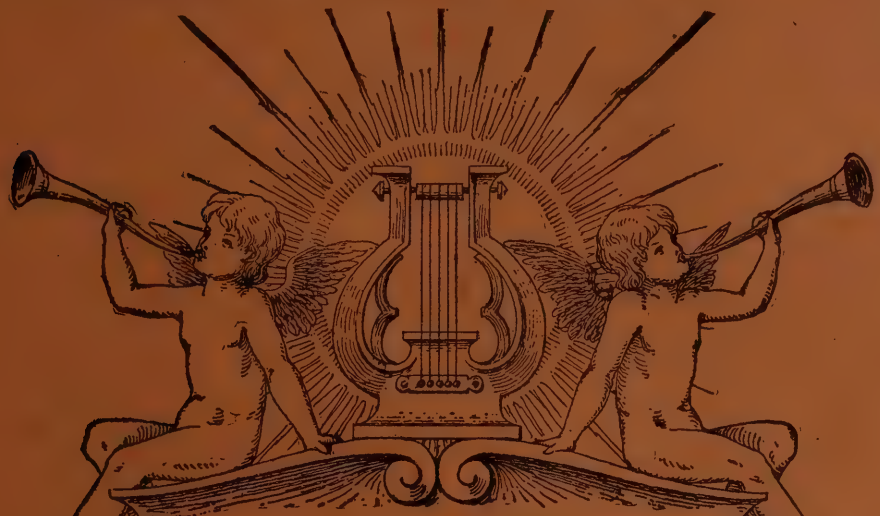
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Programme of the

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SEASON 1925–1926

THURSDAY EVENING, DECEMBER 17, at 8.00 o'clock

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

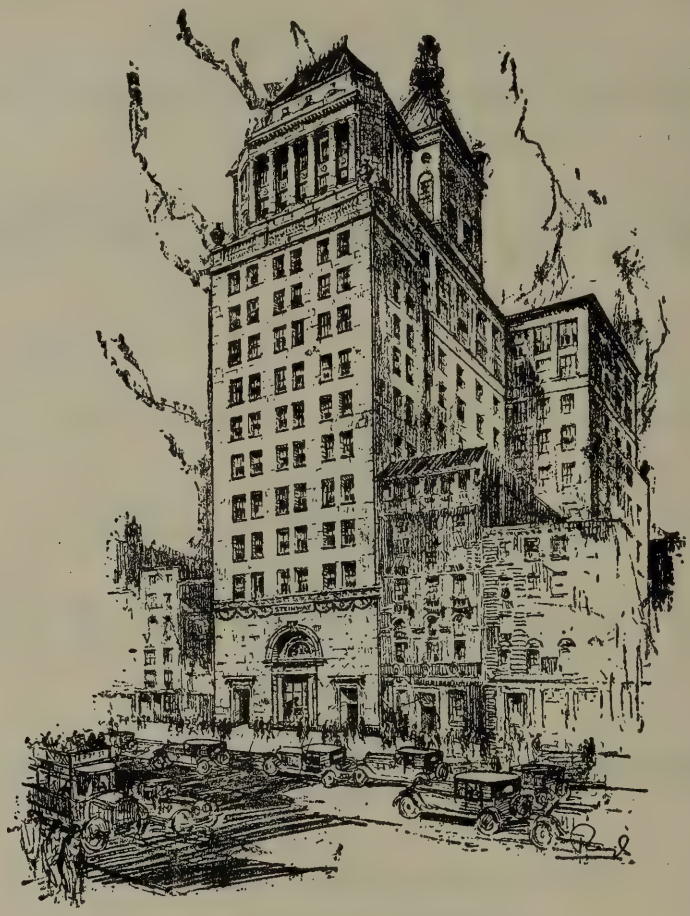
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Theodorowicz, J.				
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Risman, J.	Fedorovsky, P.	Leveen, P.	Mariotti, V.	
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Murray, J.	Fiedler, B.	Bryant, M.	Knudsen, C.	
Stonestreet, L.	Tapley, R.	Del Sordo, R.	Messina, S.	
Diamond, S.	Erkelens, H.	Seiniger, S.	Zung, M.	

Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhape, J.	Werner, H.	Shirley, P.	
	Avierino, N.	Gerhardt, S.		
	Bernard, A.	Deane, C.		

Violoncellos.

Bedetti, J.	Zighera, A.	Langendoen, J.	Stockbridge, C.	Fabrizio, E.
Keller, J.	Barth, C.	Belinski, M.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Vondrak, A.	Gerhardt, G.	Frankel, I.	Demetrides, L.	Oliver, F.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Allegra, E.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
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Boston Symphony Orchestra

Forty-fifth Season, 1925–1926

SERGE KOUSSEVITZKY, Conductor

FOURTH CONCERT

THURSDAY EVENING, DECEMBER 17

AT 8.00

PROGRAMME

Galliard . . Sonata in G major (Freely Transcribed for Small Orchestra, by Maximilian Steinberg)

Wagner Prelude and "Liebestod" from "Tristan and Isolde"

Ravel Orchestral Fragments from "Daphnis et Chloé," Ballet in one act (Second Suite)

Lever du Jour — Pantomime — Danse Générale

Mendelssohn . . . Symphony in A major, "Italian," Op. 90

I. Allegro vivace.
II. Andante con moto.
III. Con moto moderato.
IV. Saltarello: Presto.

There will be an intermission before the symphony

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In these circumstances the ordinary traveler would have had to give up any thought of seeing Pekin. But special arrangements were made for the Cruise. The Cruise passengers went to Pekin by special train under the protection of the authorities, and saw the ancient capital of China amid the excitement of a popular uprising. The following wireless report from the Cruise Director was received in Boston a few days later —

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Sonata in G major, freely transcribed for a Little Orchestra by Maximilian Steinberg . . . John Ernest Galliard*

(Born at Celle in Hanover in or about 1687; died early in 1749 in London)

This recent transcription for flute, oboe, bassoon, and strings was made expressly for Mr. Koussevitzky. The score is in manuscript.

The original sonata is one of "Six Sonatas for the bassoon or violoncello with a thorough bass for the harpsichord," published in London by J. Walsh.

The movements are Lento, Allegro non troppo, Andante teneramente and Allegro spiritoso.

Galliard, the son of a French wigmaker, took oboe and flute lessons from Marshall at Celle. Going to Hanover about 1702, he studied composition with Farinelli, the uncle of the famous singer and an esteemed concert-director; and thus, as Gerber puts it, probably sought to take the Abbé Steffani as a model. Having entered as chamber musician the service of Prince George of Denmark, he accompanied him to London, where the Prince had married Anne in 1683 (Anne ascended the throne in 1702). When Battista Draghi died (about 1706), Galliard succeeded him as organist and chapel master at Somerset House of the dowager queen Catherine. He learned English and composed church music which was performed at St. Paul's and the Chapel Royal on occasions of thanksgiving for victories—a "Te Deum," a "Jubilate," and the anthems "I will magnify Thee," "O Lord God of Hosts," and "I am well pleased." In 1713 he played in the orchestra at the opera and had a solo part in the accompaniment of the last air in the first act of Handel's "Teseo." Handel wished him to be in the orchestra.†

He wrote many pieces for the theatre, operas, music for Rich's pantomimes, which were a mixture of masque and harlequinade; he also wrote cantatas, and he had nearly completed at the time of his death an Italian opera, "Oreste e Pylade, overo la Forza dell' Amicicia." In 1745 he had a benefit concert at which his music for choruses in the Duke of Buckingham's tragedy "Julius Cæsar" and a piece for 24 bassoons and four double-basses were performed.

He is perhaps best remembered by his translation into English of Pier Francesco Tosi's "Opinioni di Cantori Antichi e Moderni, o sieno Observazioni sopra il Canto Figurato." This translation, which Gerber praised as not an easy task on account of Tosi's "affected style," was

*In J. G. Walther's "Musikalisches Lexicon" (Leipsic, 1732), and in the first edition of E. L. Gerber's "Lexicon der Tonkuenstler" (1790), the name is spelled Gaillard. Gerber, in the second edition of his Dictionary (1812), following Hawkins and Burney, wrote the name Galliard, which is the name on the title-page of Galliard's translation of Pier Francesco Tosi's "Observations on the Florid Song" (second edition, London, 1743).

†"Handel hatte jetzt den braven Galliard im Orchester sitzen und machte sich dessen Fähigkeiten zu Nutze." Chrysander's "G. F. Händel," Vol. I, page 381. The solo oboe had much to do in 'Teseo." Chrysander in notation gives examples. From a passage in C. F. Pohl's "Mozart und Haydn in London" (Part I, page 57) it would seem that Handel wrote his oboe concertos in 1734 with Galliard in view. The oboe concerto played at concerts of the Boston Symphony Orchestra by Mr. Sautet in 1888 and by Mr. Longy in 1909 was composed by Handel at Hamburg in 1703.

published in 1742. The title of the second edition (1743), now before us, is "Observations on the Florid Song; or Sentiments on the Ancient and Modern Singers . . . to which are added Explanatory Annotations, and examples in Musick." The Preface and the Prefatory Discourse written by Galliard are curious. In the former he says, "The soft and pleasing Voice of the *fair Sex* has irresistible Charms and adds considerably to their Beauty." In the latter he declares that Tosi's remarks, "Shew, that a little less *Fiddling* with the Voice, and a little more *Singing* with the *Instruments*, would be of great Service to Both." It's a valuable little book, which might be consulted with profit today by singers and vocal teachers.

Gerber says that Galliard in 1710 was one of the founders of the Academy of Ancient Music in London, which brought out for 18 years works of ancient composers and was revived by Bates in 1776. But see "Ancient Academy of Music" in Grove's Dictionary (revised edition). Galliard's curious collection of music is most of it in the Henry Watson Music Library at Manchester, England.

The list of Galliard's compositions includes these works:

Stage Works: Music for Hughes' opera "Calypso and Telemachus," 1712. "Pan and Syrinx," opera, 1717. "Jupiter and Europa," pantomime, 1723; "The Necromancer; or Harlequin Dr. Faustus," pantomime, 1723; "Harlequin Sorcerer with the Loves of Pluto and Proserpine" (the second title afterwards changed to "The Rape of Proserpine"), pantomime, 1725; "Apollo and Daphne; or the Burgomaster Tricked," pantomime, 1726; "The Royal Chace; or Merlin's Cave," a musical entertainment, characterized by Gerber as a pantomime, by Riemann as an Intermezzo, 1736,—though Riemann gives the year 1719. (In "The Royal Chace," John Beard, tenor, made the hunting song, "With Early Horns," popular.) Music for Dryden and Lee's tragedy "Oedipus" (this must have been for a revival, as the tragedy was produced in 1679). Gerber mentions music for the tragedies "Brutus" and "Julius Cæsar." "Brutus" was Buckingham's drama (1745); so was "Julius Cæsar" (1745).

Music for the Church: The Te Deum, Jubilate, and anthems already named.

Vocal Music: "Morning Hymn of Adam and Eve," for two voices (Milton's "Paradise Lost"), 1728; afterwards enlarged by Benjamin Cooke with certain movements expanded into choruses, and with orchestral accompaniments. VI Cantatas (the first edition with a preface on the art of composing music of this nature. III Cantatas. XII Songs (1740). Many songs for the *Musical Miscellany*.

Instrumental: Six Sonatas for the flute, with a thorough bass. Solos for the violin; also for the violoncello (or bassoon).

Sir John Hawkins attributed to Galliard a translation of the Abbé Raguenet's "Parallèle," published in 1709, as "A Comparison between the French and Italian Musick and Operas, with Remarks," and the authorship of "A Critical Discourse upon Operas in England and a Means proposed for their Improvement." Dr. Burney was of a contrary opinion.

Gerber, in the first edition of his "Lexicon der Tonkuenstler," says that for the opera "Decius and Paulina" (1715), Galliard only took

the music from the opera "Circe." "A New Theatrical Dictionary" (London, 1792) mentions "Decius and Paulina," a masque by L. Theobald, published in 1718. The music for Charles Davenant's "Circe" (1677) was composed by John Banister.

Steinberg was born at Vilna on June 22, 1888, according to Riemann's "Musik-Lexicon"; on July 7, 1883, according to "A Dictionary of Modern Music and Musicians." After graduation from the Gymnasium in 1901, he attended the University at Leningrad until 1906, and the Conservatory until 1908. His teachers were Rimsky-Korsakov* and Glazounov. At last accounts, he was teacher of composition and orchestration at this Conservatory. Glazounov brought out fragments from Steinberg's ballet in 1907 at a concert of the Royal Music Society. The list of his works includes two symphonies: No. 1, in D, Op. 3; No. 2, B-flat minor, Op. 8; "Dramatic Fantasie," Op. 9; Prelude for orchestra, Op. 7; Variations for orchestra, Op. 2 and Op. 10; String Quartet in A Op. 5; Four melodies for soprano or tenor, Op. 1; Four melodies for soprano or tenor (text by K. D. Balmont), Op. 6; "The Watersprite" (poem by Lermontov), for solo soprano, female chorus, and orchestra, Op. 4. His ballet "Midas," second of three episodes from Ovid's "Metamorphoses," picturing the contest of Apollo and Pan, was performed at Paris on June 2, 1914; at London on June 18, 1914. In both cities, Mme. Karsavina danced as an Oread; Adolf Bolm as Midas. The stage setting was by Bakst; the chorography by Fokine. After Rimsky-Korsakov's death, Steinberg edited his unpublished works, including his treatise on orchestration. Steinberg's arrangement of C. P. E. Bach's Concerto, D major, for orchestra was performed in Boston by the Boston Symphony Orchestra on October 24, 1924.

Prelude and "Love-Death" from "Tristan and Isolde"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The subject of "Tristan und Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year. The composition of the first act was completed at Zürich, December 31, 1857 (some say, but only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859.

This "action" in three parts was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865.† The first performance in America was at the Metropolitan, New York, December 1, 1886.‡

*Steinberg married in 1908 Rimsky-Korsakov's daughter Nadja.

†Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marke, Zuttmayer; Isolde, Mme. Schnorr von Carolsfeld; Brangäne, Miss Deinet. Hans von Bülow conducted.

‡Tristan, Albert Niemann; Kurvenal, Adolf Robinson; Melot, Rudolph von Milder; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brangäne, Marianne Brandt; Ein Hirt, Otto Kemlitz; Steuermann, Emil Sänger; Seeman, Max Alvary. Anton Seidl conducted.

The first performance in Boston was at the Boston Theatre, April 1, 1895.*

The Prelude and the Love-Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.

Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, Langsam und schmachtend (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes.

These phrases form a theme known as the Love Potion motive, or the motive of Longing; for passionate commentators are not yet agreed about the terminology. The second theme, again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and the usual strings.

The first performance in Boston of the Prelude and Love-Death (orchestral) was at Theodore Thomas's concert of December 6, 1871.

*Tristan, Max Alvary; Kurvenal, Franz Schwartz; Melot, James F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanov; Isolde, Rosa Sucher; Brangäne, Marie Brema. Walter Damrosch conducted.

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Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living)

Ravel composed his ballet "Daphnis and Chloe" in 1910, expecting that it would be performed by the Russian Ballet at Paris in 1911, but it was not performed until 1912—June 8, according to the *Annales du Théâtre*, June 5, 7, 8 and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The first performance of the second suite in Boston was at a concert of the Boston Symphony Orchestra on December 14, 1917. The second performance at these concerts was on January 4, 1918 (by request); the third was on November 18, 1921.

The first suite was played in Boston for the first time at a concert of the Boston Symphony Orchestra on November 1, 1918. Later performances: December 28, 1923; December 3, 1924.

George Copeland played "Danse de Daphnis" at his pianoforte recital in Jordan Hall on November 21, 1917.

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat,

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The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:—

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the Nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,† whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

*
* *

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

†John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland, about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.' "

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fais mal!"—P. H.

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The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Alfred Bruneau, composer, and in 1912 the music critic of *Le Matin*, wrote that Ravel's score is animated with a vast pantheistic breath. "It will disconcert those who think the author of so many entertaining pages is capable of conceiving only little, bizarre, and humorous things. This score has strength, rhythm, brilliance. Voices mingle with the instruments, mysterious and fervid voices of invisible and eternal divinities who must be obeyed. The liberty of form and of writing surpasses anything that can be imagined. Harmonic and polyphonic anarchy here reigns supreme, and I must confess that I do not accept it without a certain hesitation. However, it would fret me to fix limits for an artist, discuss the means he employs to realize his dream. I should never have the narrowness of mind or the presumption of wishing to impose my ideas on him, and I am very happy when his have a real worth. This is the case here, and I testify with a lively pleasure to the vigorous audacity of this singularly striking work, justly applauded." Edmond Stoullig stated that the choreography of Fokine, although wholly opposed to Nijinsky's in "L'Après-midi d'un Faune," was also inspired by attitudes on bas-reliefs or Greek vases. "But the movements are different; they jostle less our preconceived ideas and are undeniably harmonious."

The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season Mme. Fokine was also seen as Chloe.

At the performances in London the unseen choruses were omitted. This irritated Ravel, who wrote a sour letter of protest to the *Daily*

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Telegraph of London. Diaghileff replied, saying that the participation of the chorus was proved not only useless but detrimental at the Théâtre du Châtelet and the Théâtre des Champs Elysées. Ravel wrote a second letter in which he sputtered. The correspondence was published in full in the Programme Book of the Boston Symphony Orchestra, December 14–15, 1917.

Symphony in A major, No. 4, "Italian," Op. 90

Felix Mendelssohn-Bartholdy

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847)

Mendelssohn wrote from Rome in December, 1830: "As for my work, I am fully occupied. The 'Hebrides' is done at last, and is a curious thing. . . . For Christmas I propose to write Luther's choral, 'Vom Himmel hoch.' This I shall have to do all alone,—a pretty serious piece of business, as, indeed, will be the anniversary of the silver wedding, on which I shall light up a lot of candles for myself, play the 'Vaudeville,' and look at my English bâton. After that I shall take hold again of my instrumental music, write some more things for the pianoforte, and perhaps another and second symphony; for there are two rattling around in my head." It will be remembered that Mendelssohn wrote ten measures of the Andante of the "Scotch" symphony, July 30, 1829, at Edinburgh, and worked rather fitfully on the symphony in 1830 at Rome, but he did not finish it until early in 1842 at Berlin.

In February, 1831, he wrote again from Rome: "I am making great progress with the Italian Symphony. It will be the most mature thing I have ever done, especially the last movement, Presto agitato. I have not yet found exactly the right thing for the Adagio, and I think I must put it off for Naples." He wrote a few days later: "If I could do one of my two symphonies here! The Italian one I must and will put off till I have seen Naples, which must play a part in it."

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Naples, April 27, 1831: "The bad weather which we have been having for some days was good for working, and I plunged with all zeal into the 'Walpurgis Night.' The thing grows more and more interesting to me, and I spend on it every free moment. It will be done in a few days, I think, and it will be a jolly piece. If I remain in the present humor, I shall finish my Italian Symphony, and then I shall have something to show for my winter's work."

The symphony was not finished when Mendelssohn left Naples. He wrote from Paris (January 21, 1832) to his sister: "Do you ask why I do not compose the Italian A major symphony? Because I am composing the A minor overture with which I am going to introduce the 'Walpurgis Night.' "

At the general meeting of the Philharmonic Society, London, November 5, 1832, the following resolution was unanimously passed:—

That Mr. Mendelssohn-Bartholdy be requested to compose a symphony, an overture, and a vocal piece for the Society, for which he be offered the sum of one hundred guineas.

That the copyright of the above compositions shall revert to the author after the expiration of two years, the Society reserving to itself the power of performing them at all times, it being understood that Mr. Mendelssohn have the privilege of publishing any arrangement of them as soon as he may think fit after their first performance at the Philharmonic concerts.

Mendelssohn wrote a letter of acceptance, in which he expressed his "sincerest acknowledgments" and "warmest thanks." "I need not say how happy I shall be in thinking that I write for the Philharmonic Society." He made his third visit to London in April, 1833, and was again happy in "that smoky nest." He lodged in Great Portland Street, stood godfather to Felix Moscheles, who, as a painter, visited the United States, and wrote to the secretary of the Philharmonic Society: "I beg you will inform the Directors of the Philharmonic Society that the scores of my new symphony and overture are at their disposal, and that I shall be able to offer them a vocal composition in a short time hence, which will complete the three works they have done me the honor to desire me to write for the Society. But, as I have finished two new overtures since last year, I beg to leave the



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choice to the Directors as to which they would prefer for their concerts; and, in case they should think both of them convenient for performance, I beg to offer them this fourth composition as a sign of my gratitude for the pleasure and honor they have again conferred upon me."

The symphony was completed in Berlin. Mendelssohn wrote to Pastor Bauer, "My work about which I recently had many misgivings is completed, and, looking it over, I now find that, contrary to my expectations, it satisfies me. I believe it has become a good piece. Be that as it may, I feel it shows progress, and that is the main point." The score bears the date, Berlin, March 13, 1833.

The first performance from manuscript and under the direction of the composer was at the sixth concert of the Philharmonic Society that season, May 13, 1833. "The concerts of the Society were this year, and onward, given in the Hanover Square Rooms, which had just been remodelled. The symphony made a great impression, and Felix electrified the audience by his wonderful performance of Mozart's Concerto in D minor, his cadenzas being marvels in design and execution. His new overture in C was produced at the last concert of the season."

The second performance was by the Philharmonic Society in London, June 2, 1834, when Ignaz Moscheles conducted. The third was by the same Society in London, May 15, 1837, with Cyprian Potter conductor.

Mendelssohn began to revise the symphony in June, 1834. On February 16, 1835, he wrote to Klingemann that he was biting his nails over the first movement, and could not yet master it, but that in any event it should be something different,—perhaps wholly new,—and he had this doubt about every one of the movements. Towards the end of 1837 the revision was completed. Whether the symphony in its new form was played at a Philharmonic Society Concert in London, June 18, 1838, conducted by Moscheles, is doubtful, although Moscheles asked him for it.

The first performance of the revised version on the European continent was at a Gewandhaus concert, Leipsic, November 1, 1849, when Julius Rietz conducted. The score and orchestral parts were not published until March, 1851.

The first performance in Boston was probably on November 15, 1851, in Tremont Temple at a concert of the Musical Fund Society, Mr. G. J. Webb conductor. The programme was as follows:—

PART I.

1. Grand Symphony No. 4 (posthumous works of Mendelssohn).
2. Rondo from "Lucia di Lammermoor" *Donizetti*
 Signora Biscaccianti.

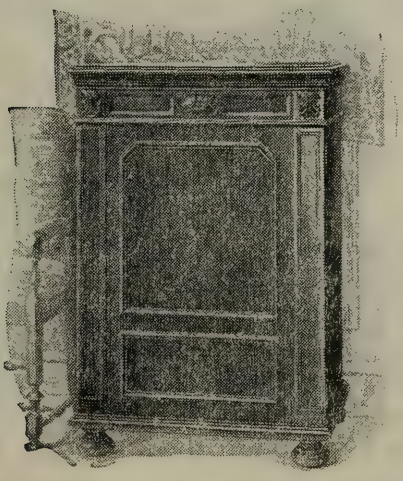
PART II.

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2. Introduction et Variations sur un Thème Original.
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5. Terzetto, Finale from second act, "Lucrezia Borgia" *Donizetti*
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6. Rondo from "La Sonnambula." (By request) *Bellini*
Signora BISCACCIANTI.

7. Grand Overture, Op. 14 *Niels W. Gade*

The last performance at a subscription concert of the Boston Symphony Orchestra in Boston was on October 7, 1921.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

Grove remarked of this work: "The music itself is better than any commentary. Let that be marked, learned, and inwardly digested."

Reismann found the first movement, Allegro vivace, A major, 6-8, to be a paraphrase of the so-called Hunting Song in the first group of Songs without Words. The tonality is the same, and this is often enough to fire the imagination of a commentator. The chief subject begins with the violins in the second measure, and is developed at length. The second subject, E major, is for clarinets. The development section begins with a new figure treated in imitation by the strings. The chief theme is then used, with the second introduced contrapuntally. In the recapitulation section the second theme is given to the strings.

The second movement, Andante con moto, D minor, 4-4, sometimes called the Pilgrims' March, but without any authority, is said "to have been a processional hymn, which probably gave the name of 'Italian Symphony' to the whole" (!). Lampadius remarks in connection with this: "I cannot discover that the piece bears any mark of a decided Catholic character, for, if I recollect rightly, I once heard Moscheles say that Mendelssohn had in his mind as the source of this second movement an old Bohemian folk-song." The two introductory measures suggested to Grove "the cry of a muezzin from his minaret," but, pray, what has this to do with Italy? The chief theme is given out by oboe, clarinet, and violas. The violins take it up with counterpoint for the flutes. There is a new musical idea for the clarinets. The first theme returns. The two introductory measures are used with this material in the remainder of the movement.

The third movement is marked simply "Con moto moderato" (A major, 3-4). "There is a tradition (said to originate with Mendelssohn's brother-in-law, Hensel, but still of uncertain authority) that it was transferred to its present place from some earlier composition. It is not, however, to be found in either of the twelve unpublished juvenile symphonies; and in the first rough draft of this symphony there is no

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sign of its having been interpolated. In style the movement is, no doubt, earlier than the rest of the work." The movement opens with a theme for first violins; the Trio with a passage for bassoons and horns. The third part is a repetition of the first. In the Coda there is at the end a suggestion of the Trio.

The Finale is a Saltarello, Presto, 4-4. There are three themes. The flutes, after six introductory measures, play the first. In the second, somewhat similar in character, the first and second violins answer each other. The third is also given to the first and second violins alternately, but now in the form of a continuously moving, not a jumping figure. This Saltarello was undoubtedly inspired by the Carnival at Rome, of which Mendelssohn gave a description in his letter of February 8, 1831. "On Saturday all the world went to the Capitol, to witness the form of the Jews' supplications to be suffered to remain in the Sacred City for another year, a request which is refused at the foot of the hill, but, after repeated entreaties, granted on the summit, and the Ghetto is assigned to them. It was a tiresome affair; we waited two hours, and, after all, understood the oration of the Jews as little as the answer of the Christians. I came down again in very bad humor, and thought that the Carnival had begun rather unpropitiously. So I arrived in the Corso and was driving along, thinking no evil, when I was suddenly assailed by a shower of sugar comfits. I looked up; they had been flung by some young ladies whom I had seen occasionally at balls, but scarcely knew, and when in my embarrassment I took off my hat to bow to them, the pelting began in right earnest. Their carriage drove on, and in the next was Miss T——, a delicate young Englishwoman. I tried to bow to her, but she pelted me, too; so I became quite desperate, and, clutching the confetti, I flung them back bravely. There were swarms of my acquaintances and my blue coat was soon as white as that of a miller. The B——'s were standing on a balcony, flinging confetti like hail at my head; and thus pelting and pelted, amid a thousand jests and jeers and the most extravagant masks, the day ended with races."

It is a singular reflection on "local color" in music that Schumann mistook the "Scotch" symphony for the "Italian," and wrote of the former: "It can, like the Italian scenes in 'Titan,' cause you for a moment to forget the sorrow of not having seen that heavenly country." The best explanation of this Symphony No. 4, if there be need of any explanation, is found in the letters of Mendelssohn from Italy.

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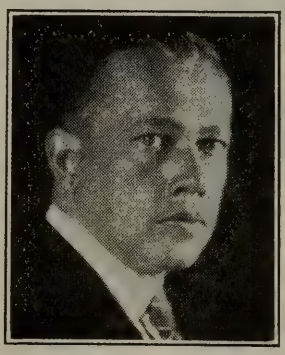
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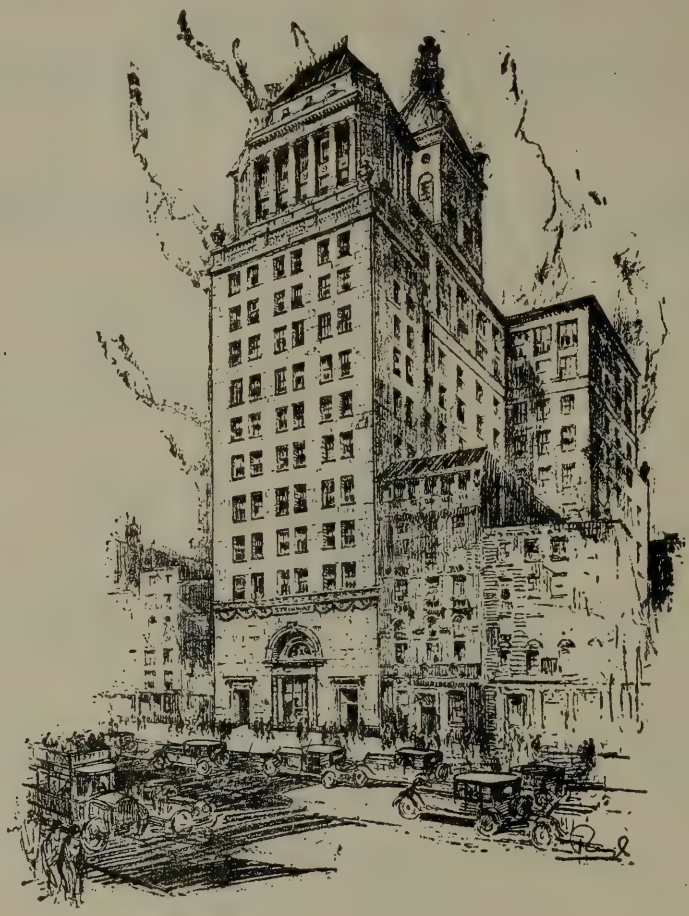
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A native of Russia, Michael Press began conducting opera and ballet orchestras at the age of seventeen. In 1901, he became professor of violin in the master class of the Moscow Imperial Conservatory of Music. Subsequently he was appointed head of the violin department, and in 1910 was awarded first prize in the Moscow competitive series of concerts, at which twenty violinists participated. For several years Mr. Press appeared in concerts in Russia and other European countries, but he still held his position as "Master Violinist" of the Moscow Conservatory. He left Russia in 1918 and in the seasons of 1920–22 conducted symphony orchestras in Sweden. He appeared as guest conductor of the Philharmonic Society of Philadelphia in the Academy of Music, Philadelphia, on December 21, 1924.

Overture to "Der fliegende Holländer" ("The Flying Dutchman") Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The overture is scored for piccolo, two flutes, two oboes, English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major,

and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad. It is worked up energetically.

* * *

Wagner wrote in "A Communication to my Friends" that before he began work on the whole opera he drafted the words and the music of Senta's ballad. Mr. Ellis says that the ballad was written while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera. It should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

Wagner's "Fliegender Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mme. Wächter; the Steersman, Bielezizky. Wagner conducted.

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877. Senta, Clara Louise Kellogg; Vanderdecken (the Dutchman), William Carleton; Erik, Joseph Maas; Daland, George A. Conly; the Steersman, C. H. Turner; Mary, Marie Lancaster.

* * *

It was undoubtedly due to the dramatic genius of Wilhelmine Schröder-Devrient (1804–60) that a poor performance was turned the first night into an apparent triumph. It is said that in the part of Senta she surpassed herself in originality; but Wagner wrote to Fischer in 1852 that this performance was a bad one. "When I recall what an extremely clumsy and wooden setting of 'The Flying Dutchman' the imaginative Dresden machinist Hänel gave on his magnificent stage, I am seized even now with an after-attack of rage. Messrs. Wächter's and Risse's genial and energetic efforts are also faithfully stored up in my memory."

Wagner wished Senta to be portrayed as "an altogether robust Northern maid, thoroughly naïve in her apparent sentimentality."

He wrote: "Only in the heart of an entirely naïve girl surrounded by the idiosyncrasies of Northern nature could impressions such as those of the ballad of the 'Flying Dutchman' and the picture of the

pallid seaman call forth so wondrous strong a bent as the impulse to redeem the doomed: with her this takes the outward form of an active monomania such, indeed, as can only be found in quite naïve natures. We have been told of Norwegian maids of such a force of feeling that death has come upon them through a sudden *rigor* of the heart. Much in this wise may it go, with the seeming 'morbidness' of pallid Senta."

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner hid in an empty sentry box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy; it lasted three and a half weeks. Once the captain was obliged to put into a Norwegian haven. At Riga, Wagner became acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale as he heard it from the sailors, impressed him greatly. In Paris, Wagner became acquainted with Heine. They talked of an opera founded on the legend. This opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that he composed it at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing." The libretto was sold in 1841 by Wagner for 500 francs to Léon Pillet, director of the Paris Opéra, for Wagner despaired of obtaining a commission to bring out his opera at that house, and suspected treacherous dealings. Pillet had the text translated by Paul Foucher and asked Dietsch to write the music. This opera, "Le Vaisseau Fantôme," was brought out at the Paris Opéra on November 9, 1842.* It failed;

*The cast was as follows: Troil, Canapie; Magnus, Marié; Barlow, F. Prévot; Erie, Octave; Minna, Mme. Dorus-Gras. Pierre Louis Philippe Dietsch (1808–1865) was a pupil of Choron and the Paris Conservatory. Chapelmaster at St. Eustache, and later the Madeleine, he wrote 25 masses and other church music. He was conductor at the Paris Opéra (1860–63), and conducted the unsuccessful performance of "Tannhäuser" in 1861.

there were only eleven performances. Music was set by Ernst Lebrecht Tschirch (1819–1852) to Wagner's libretto about 1852. Clément and Larousse's Dictionary says that this opera was performed at Stettin in 1852; but Riemann says it was not performed.

Heine's "Aus den Memoiren des Herrn von Schnabelewopski" was published in 1833. The story of the play seen by Schnabelewopski is in Chapter VII. Charles Godfrey Leland translated it as follows:

"My old grand-aunt had told me many tales of the sea, which now rose to new life in my memory. I could sit for hours on the deck, recalling the old stories, and when the waves murmured it seemed as if I had heard my grand-aunt's voice. And when I closed my eyes, I could see her before me, as she twitched her lips and told the legend of the Flying Dutchman. . . . Once, by night, I saw a great ship with outspread blood-red sails go by, so that it seemed like a dark giant in a scarlet cloak. Was that 'the Flying Dutchman'? But in Amsterdam, where I soon arrived"—Herr von Schnabelewopski sailed from Hamburg—"I saw the grim Mynheer bodily and that on the stage.

"You certainly know the fable of the Flying Dutchman. It is the story of an enchanted ship which can never arrive in port, and since time immemorial has been sailing about the sea. When it meets a vessel, some of the unearthly sailors come in a boat and beg the others to take a packet of letters home for them. These letters must be nailed to the mast, else some misfortune will happen to the ship, above all if no Bible be on board, and no horse-shoe nailed to the foremast. The letters are always addressed to people whom no one knows and who have long been dead, so that some late descendant gets a letter addressed to a far-away great-great-grandmother, who has slept for centuries in her grave. That timber spectre, that grim gray ship, is so called from the captain, a Hollander, who once swore by all the devils that he would get round a

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certain mountain, whose name has escaped me, in spite of a fearful storm, though he should sail till the day of Judgment. The devil took him at his word; therefore he must sail forever, until set free by a woman's truth.* The devil, in his stupidity, has no faith in female truth, and allowed the enchanted captain to land once in seven years and get married, and so find opportunities to save his soul. Poor Dutchman! He is often only too glad to be saved from his marriage and his wife-saviour, and get again on board.

"The play which I saw in Amsterdam was based on this legend. Another seven years have passed; the poor Hollander is more weary than ever of his endless wandering; he lands, becomes intimate with a Scottish nobleman, to whom he sells diamonds for a mere song, and, when he hears that his customer has a beautiful daughter, he asks that he may wed her. This bargain also is agreed to. Next we see the Scottish home; the maiden with anxious heart awaits the bridegroom. She often looks with strange sorrow at a great, time-worn picture which hangs in the hall, and represents a handsome man in the Netherlandish Spanish garb. It is an old heirloom, and according to a legend of her grandmother is a true portrait of the Flying Dutchman as he was seen in Scotland a hundred years

.*In the legend as originally told, there was no salvation for Vanderdecken, who had tried to make the Cape of Good Hope in a storm, and had sworn with horrid oaths that he would weather Table Bay though he should beat about till the Judgment Day.—P.H.

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before, in the time of William of Orange. And with this has come down a warning that the women of the family must beware of the original. This has naturally enough had the result of deeply impressing the features of the picture on the heart of the romantic girl. Therefore when the man himself makes his appearance, she is startled, but not with fear. He too is moved at beholding the portrait. But when he is informed whose likeness it is, he with tact and easy conversation turns aside all suspicion, jests at the legend, laughs at the Flying Dutchman, the Wandering Jew of the Ocean, and yet, as if moved by the thought, passes into a pathetic mood, depicting how terrible the life must be of one condemned to endure unheard-of tortures on a wild waste of waters,—how his body itself is his living coffin, wherein his soul is terribly imprisoned—how life and death alike reject him, like an empty cask scornfully thrown by the sea on the shore, and as contemptuously repulsed again into the sea—how his agony is as deep as the sea on which he sails—his ship without anchor, and his heart without hope.

"I believe that these were nearly the words with which the bridegroom ends. The bride regards him with deep earnestness, casting glances meanwhile at his portrait. It seems as if she had penetrated his secret; and when he afterwards asks: 'Katherine, wilt thou be true to me?' she answers: 'True to death.' "

And then the attention of Herr von Schnabelewopski was diverted by an extraordinary amatory adventure.

"When I re-entered the theatre, I came in time to see the last scenes of the play, where the wife of the Flying Dutchman on a high cliff wrings her hands in despair while her unhappy husband is seen on the deck of his unearthly ship, tossing on the waves. He loves her, and will leave her lest she be lost with him, and he tells her all his dreadful destiny and the cruel curse which hangs above his head. But she cries aloud: 'I was ever true to thee, and I know how to be ever true unto death!'

"Saying this, she throws herself into the waves, and then the enchantment is ended. The Flying Dutchman is saved, and we see the ghostly ship slowly sinking into the abyss of the sea.

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"The moral of the play is that women should never marry a Flying Dutchman, while we men may learn from it that one can through women go down and perish—under favorable circumstances!"

Was Heine moved to write his fantastic story by seeing Fitzball's foolish play?

The writer of an article published in *Ausland* (1841, No. 237) maintained that the legend rests on an historical foundation; that the hero was Bernard Fokke, who lived early in the seventeenth century, kept sail no matter what the weather was, made the voyage from Batavia to Holland in ninety days and the round trip in eight months. As the winds and currents were not then well known, and it was the habit to lower sails at the slightest threat of a storm, the sailors believed Fokke was a sorcerer in league with the devil. Fokke was a man of extraordinary size and strength, of repulsive appearance and manners, habitually blasphemous. At last he sailed and never returned; and the rumor was current that Satan had claimed him, that Fokke was condemned to run forever between the Cape of Good Hope and Cape Horn. And then sailors began to see the Phantom Ship, captain, steersman, and a few hands, all very old and with long beards. A bronze statue of Fokke stood on the island of Kuiper, where all ships sailing from Batavia could see it, until in 1811 it was taken away by Englishmen. (See "Mythologie der Folkssagen," by F. Nork, Stuttgart, 1848, pp. 939–944.)

* * *

It is not easy to say when the legend told by sailors first attracted the attention of poets and dramatists.

Sir Walter Scott introduced it in "Rokeby," written in 1812.

> Bertram had listed many a tale
> Of wonder in his native dale.
>
>
>
> Or of that Phantom Ship, whose form
> Shoots like a meteor through the storm;;



When the dark scud comes driving hard,
And lower'd is every top-sail yard,
And canvas, wove in earthly looms,
No more to brave the storm presumes!
Then, mid the war of sea and sky,
Top and top-gallant hoisted high,
Full spread and crowded every sail,
The Demon Frigate braves the gale;
And well the doom'd spectators know
The harbinger of wreck and woe.

In a footnote Scott says: "The cause of her wandering is not altogether certain," but he gives as "the general account" the story that she was originally a richly laden vessel on board of which a dreadful act of murder and piracy had been committed; that the plague broke out among the crew; that they went from port to port in search of shelter, but were excluded from fear of the pest: that at last, "as a punishment of their crimes, the apparition of the ship still continues to haunt those seas in which the catastrophe took place." The events in "Rokeby" were supposed to take place "immediately subsequent to the great battle of Marston Moor, 3d July, 1644."

In 1803 Dr. John Leyden introduced the Flying Dutchman into his "Scenes of Infancy," and imputed the punishment to the fact that the vessel was a slaver.

In *Blackwood's Magazine* of May, 1821, appeared a story entitled "Vanderdecken's Message Home; or, "The Tenacity of Natural Affection." The story is about a ship that was hailed by the Flying Dutchman, commanded by one Vanderdecken, whose sailors begged the privilege of sending letters home to Amsterdam. These letters were addressed to dead men and women. As no one dared to touch these letters, they were left on the deck by the unearthly visitors. The frightened sailors of flesh and blood were relieved when their vessel heaved and threw the letters overboard. The Flying Dutchman disappeared, and the weather, which had been foul, immediately cleared. The writer says that the phantom crew saw Amsterdam for the last time seventy years before the story was told.

Edward Fitzball's play, "The Flying Dutchman," was produced at the Adelphi Theatre, London, December 6, 1826.* Fitzball in his smug memoirs says that the subject was "a very fresh one. . . . The 'Flying Dutchman' was not by any means behind 'Frankenstein' or 'Der Freischütz' itself in horrors and blue fire. T. P. Cooke was the Dutchman, which I don't believe he ever greatly fancied; however, he played it, as he looked it, to perfection. The

*There was a performance of "The Flying Dutchman" at the Park Theatre, New York, on April 10, 1827. Barry, Vanderdecken; Placide, Von Brummell. Was this Fitzball's play?

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drama caused a great sensation. During the rehearsals Cooke walked through his part like a person who submits with noble resolution to a martyrdom. On the first night's representation the tremendous applause he met with, being in that part a great actor in spite of himself, convinced him thoroughly that he had made a slight mistake." The piece is, indeed, a silly one. Vanderdecken is in league with a female devil, and wishes a wife only to swell the number of his victims. He comes in blue flames out of the sea, and waves a black flag, decorated with a skull and cross-bones. There is little of the old legend or of Heine's version in this piece for which George Herbert Bonaparte Rodwell 1800–52) wrote "an original overture" and other music. It has been supposed that Heine saw this play at the Adelphi in 1827; but Mr. Ellis, the translator of Wagner's prose works, after a most minute examination of the facts, regards this as extremely improbable (see "The Meister," London, vol. v., 1892).

The story of the Phantom Ship, however, was popular in the London of 1827. There was a Flying Dutchman at Astley's, there was a Flying Dutchman at Islington, and bill-boards showed the Dutchman on a cliff.

Captain Marryat's well-known novel, "The Phantom Ship," was published in 1839. His attempt to release the wretched hero from his fate was not fortunate.

"Vanderdecken," a play by Percy Fitzgerald and W. G. Wills, was produced at the Lyceum, London, June 8, 1878, with Irving as Vanderdecken. A. W. Pinero, the dramatist, then played the small part of Jorgen. The music was by Robert Stoepel. Irving's Vanderdecken was highly praised. Indeed, George Bernard Shaw, as late as 1897, puts these words into Irving's mouth: "I can create weird, supernatural figures like Vanderdecken (Vanderdecken, now forgotten, was a masterpiece), and all sorts of grotesques." The piece itself was considered weak, and, to use a phrase of Dr. Johnson, "inspissated gloom." "A fatal blemish was the unveiling of the picture, on the due impressiveness of which much depended, and which proved to be a sort of grotesque daub, greeted with much tittering,—a fatal piece of economy on the part of the worthy manager."

*
* *

Wagner himself took the legend seriously. He spoke of it at length in his "Communication to my Friends" (1851). The Dutchman symbolizes "the longing after rest from amid the storms of life." The Devil is the element of flood and storm. Wagner saw in Ulysses and the Wandering Jew earlier versions of the myth. And then, of course, Wagner talked much about the eternal and saving woman. Ulysses, it is true, had his Penelope; but what woman saved the Wandering Jew?



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Ludwig van Beethoven

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"Il Dissoluto Punito osia Il Don Giovanni, dramma giocoso in due atti. La Poesia è dell' Abate da Ponte, Poeta de' Teatri Imperiali. La Musica è del Sig. Wolfgango Mozart, Maestro di Cap." was composed in 1787 at Prague. The first performance was at Prague on October 29, 1787. The cast was as follows: Don Giovanni, Luigi Bassi; Donna Anna, Teresa Saporiti; Donna Elvira, Caterina Micelli; Don Ottavio, Antonio Baglioni; Leporello, Felice Ponziani; Don Pedro and Masetto, Giuseppe Lolli; Zerlina, Teresa Bondini. Mozart conducted the opera four times, once for his "benefit."

The familiar duet "La ci darem la mano," in which Don Giovanni courts Zerlina, wishing to take her to the festival thát he prepares, is sung by them as No. 6 in the first act.

Beethoven's variations are very little known, and are not usually mentioned in the lists of his works. The variations were written for two pianos.

Mr. Press conducted his arrangement for string orchestra for the first time in this country, when he appeared as guest conductor of the Philharmonic Society of Philadelphia, in the Academy of Music, Philadelphia, December 21, 1924. Samuel L. Laciar, in the programme book for this concert, thus describes the work:

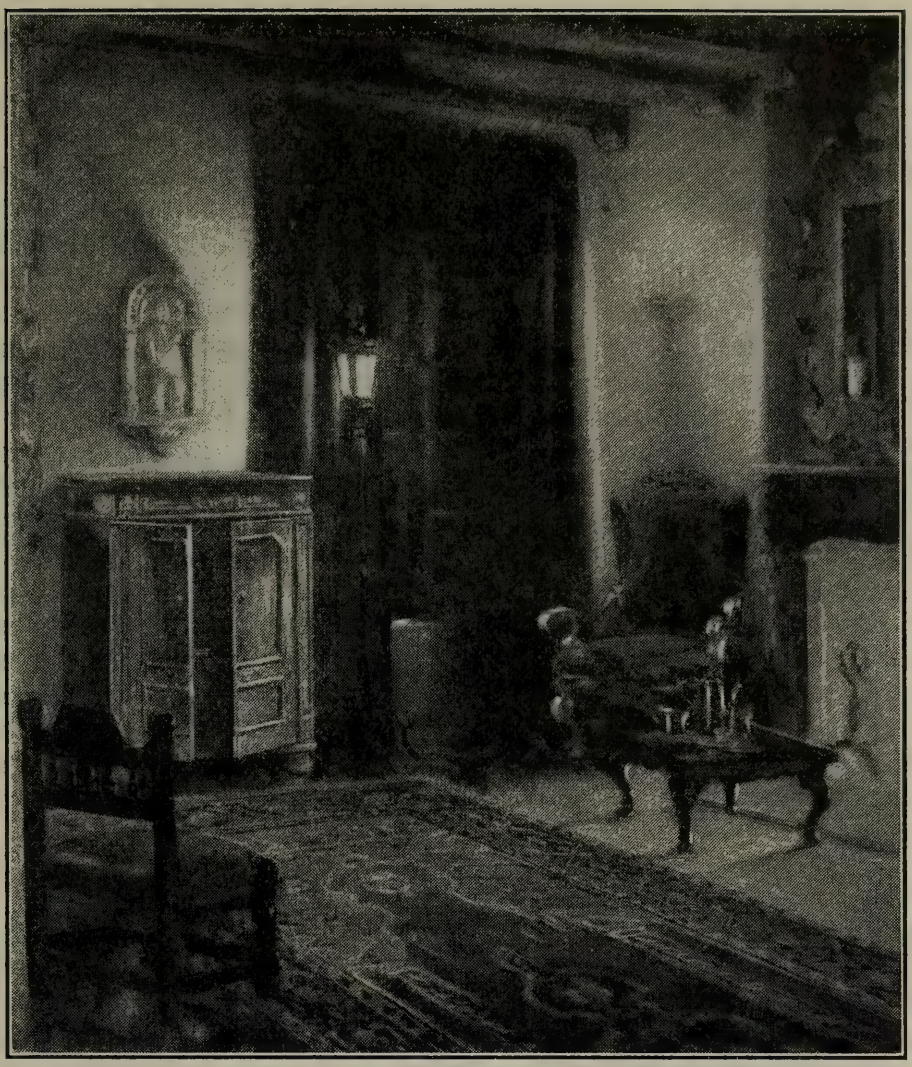
"It will be observed in the course of this number that it was written in the early variation style of Beethoven, as the variations hold very closely to the original theme, some of them in melody, and some in harmony, but all are similar to it in general feeling."

Mr. Laciar also states, "A friend of Mr. Press secured the original from one of the imperial libraries of Europe, and gave him the copy from which this orchestration was made."

Suite No. 1, from "L'Arlésienne" Georges Bizet

(Born at Paris, October 25, 1838; died at Bougival the night of June 2–3, 1875)

When Léon Carvalho was manager of the Vaudeville Theatre, Paris, he wished to revive the melodrama, the dramatic piece with incidental and at times accentuating music. He chose as dramatist Alphonse Daudet, who happened to have a Provençal play ready for the Vaudeville. He chose as musician Bizet, whose "Djamileh," an opera in one act, produced at the Opéra-Comique on May 22, 1872, had been praised by only a few critics. The libretto and the



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incapacity of a Mme. Prelly, a woman of society who longed for applause as a public singer, did woful injury to the composer. Bizet was accused of being a Wagnerite, and Wagner was not then in fashion.

"L'Arlésienne," a piece in three acts, was produced at the Vaudeville on October 1, 1872. The cast was as follows: Balthazar, Parade; Fréderi, Abel; Mitifio, Régnier; Le Patron Marc, Colson; Francet, Cornaglia; L'Équipage, Lacroix; Rose Mamaï, Mme. Fargueil; Mère Renaud, Mme. Alexis; L'Innocent, Miss Morand; Vivette, Jeanne Bartet. The play was not liked, and there were only fifteen performances, according to Charles Pigot. Newspapers of the time say that the uninterrupted series of performances began October 1 and ended on the 21st of the month. Various objections were made against it: there was no action; it was "too literary"; it was too psychological, etc. The audience chattered or yawned during the prelude and the entr'actes. Good-natured dramatic critics asked why there was such "orchestral cacophony"; but the menuet-intermezzo pleased by its frank, gay rhythm. The music as a whole shared the fate of the piece. "Its character harmonizes happily with the general color of the work. . . . There is nothing distinguished in the score. . . . The composer seems to have wished to hide himself behind the dramatist. The melodrama thus loses in importance."

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Symphony in E minor, No. 1, Op. 39 Jan Sibelius

(Born at Tavastehus, Finland, December 8, 1865; now living at Järvenpää)

Sibelius has thus far composed six symphonies. The first was composed in 1899 and published in 1902. Was the first performance at Helsingfors? We find no record of the date. The symphony was played in Berlin at a concert of Finnish music, led by Robert Kejanus, in July, 1900.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 5, 1907. Later performances on November 16, 1912; January 22, 1915; November 17, 1916; October 22, 1920; October 26, 1923.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and strings.

* * *

"Others have brought the North into houses and there transmuted it to music. And their art is dependent on the shelter, and, removed from it, dwindles. But Sibelius has written music innocent of roof and inclosure, music proper indeed to the vasty open, the Finnish heaven under which it grew. And could we but carry it out into the northern day, we would find it undiminished, vivid with all its life. For it is blood-brother to the wind and the silence, to the lowering cliffs and the spray, to the harsh crying of sea-birds and the breath of the fog, and, set amid them, would wax, and take new strength from the strength of its kin. . . . The orchestral compositions of Sibelius seem to have passed over black torrents and desolate moorlands, through pallid sunlight and grim primeval forests, and become drenched with them. The instrumentation is all wet grays and blacks, relieved only by bits of brightness wan and elusive as the northern summer, frostily green as the polar lights. The works are full of the gnawing of bassoons and the bleakness of the English horn, full of shattering trombones and screaming violins, full of the sinister rolling of drums, the menacing reverberation of cymbals, the icy glittering of harps. The musical ideas of those of the compositions that are finely realized recall the ruggedness and hardiness and starkness of things that persist in the Finnish winter. The rhythms seem to approach the wild, unnumbered rhythms of the forest and the wind and the flickering sunlight" (Paul Rosenfeld*).

*"Musical Portraits" (New York, 1920).

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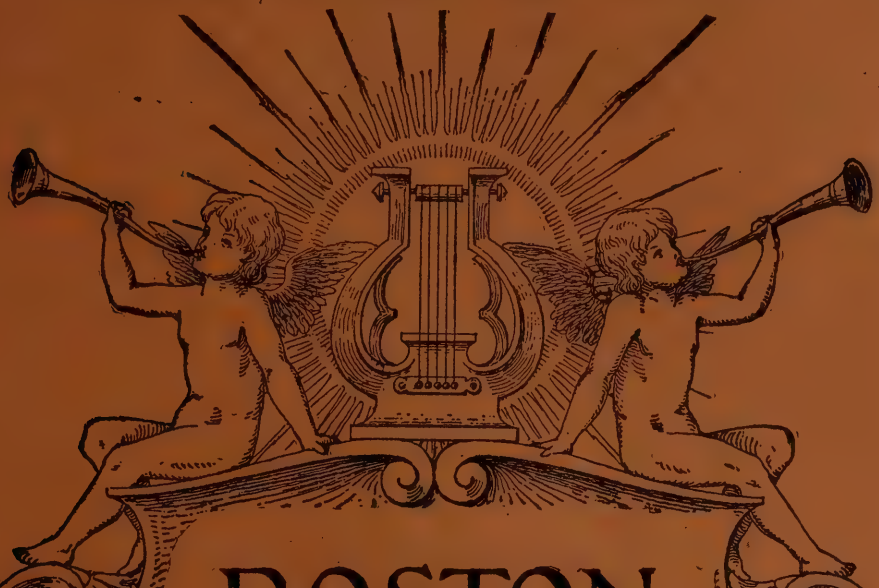
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Thursday Evening, February 11, at 8.00



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FORTY-FIFTH SEASON 1925-1926

PROGRAMME

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Boston Symphony Orchestra

INC.

SERGE KOUSSEVITZKY, Conductor

Programme of the

SIXTH CONCERT

SEASON 1925–1926

THURSDAY EVENING, FEBRUARY 11, at 8.00 o'clock

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

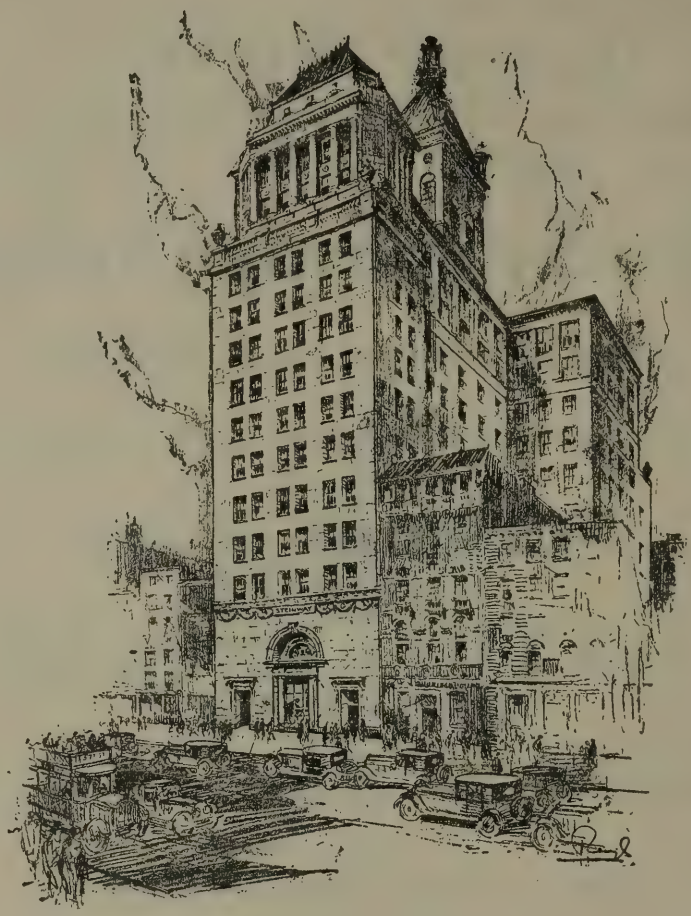
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Concert-master	Kreinin, B.	Eisler, D.	Sauvlet, H.	Kassman, N.
Theodorowicz, J.				
Cherkassky, P.	Pinfield, C.		Mayer, P.	Siegl, F.
Risman, J.	Fedorovsky, P.		Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.		Kurth, R.	Riedlinger, H.
Murray, J.	Fiedler, B.		Bryant, M.	Knudsen, C.
Stonestreet, L.	Tapley, R.		Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.		Seiniger, S.	Zung, M.

Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhape, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

Bedetti, J.	Zighera, A.	Langendoen, J.	Stockbridge, C.	Fabrizio, E.
Keller, J.	Barth, C.	Belinski, M.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Vondrak, A.	Gerhardt, G.	Frankel, I.	Demetrides, L.	Oliver, F.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Allegra, E.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	E-Flat Clarinet.	Bettoney, F.
		Vannini, A.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Rochut, J.
Schindler, G.	Gebhardt, W.	Perret, G.	Adam, E.
Neuling, H.	Van Den Berg, C.	Schmeisser, K.	Hansotte, L.
Lorbeer, H.	Lannoyo, M.	Mann, J.	Kenfield, L.
		Kloepfel, L.	

Tuba.	Harps.	Timpani.	Percussion.
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The programme for tonight's concert has been changed, as follows:

Vivaldi Concerto in E minor for String Orchestra
(Edited by A. Mistovski)

I. Vigoroso.
II. Largo.
III. Allegro.

Prokofieff Third Concerto for Piano, Op. 26

I. Andante — Allegro.
II. Theme — Andantino.
Variation I. Listesso tempo.
Variation II. Allegro.
Variation III. Allegro moderato.
Variation IV. Andante meditativo.
Variation V. Allegro giusto.
Theme Listesso tempo.
III. Allegro, ma non troppo.

Scriabin . . . Third Symphony, "The Divine Poem," Op. 43

Lento; Luttes — Allegro; Voluptés — Lento; Jeu Divin — Allegro

SOLOIST
SERGE PROKOFIEFF

STEINWAY PIANO USED

There will be an intermission of ten minutes after the concerto

SANDERS THEATRE CAMBRIDGE

HARVARD UNIVERSITY

Boston Symphony Orchestra

Forty-fifth Season, 1925–1926

SERGE KOUSSEVITZKY, Conductor

SIXTH CONCERT

THURSDAY EVENING, FEBRUARY 11

AT 8.00

PROGRAMME

Moussorgsky . . "Une Nuit sur le Mont Chauve" ("A Night on Bald Mountain"), Orchestral Fantasy

Prokofieff Third Concerto for Piano, Op. 26

I. Andante — Allegro.
II. Theme — Andantino.
Variation I. Listesso tempo.
Variation II. Allegro.
Variation III. Allegro moderato.
Variation IV. Andante meditativo.
Variation V. Allegro giusto.
Theme Listesso tempo.
III. Allegro, ma non troppo.

Scriabin . . . Third Symphony, "The Divine Poem," Op. 43

Lento; Luttes — Allegro; Voluptés — Lento; Jeu Divin — Allegro

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"Une Nuit sur le Mont-Chauve" ("A Night on Bald Mountain"); Fantaisie for Orchestra: Posthumous Work Completed and Orchestrated by Rimsky-Korsakov

Modest Petrovitch Moussorgsky

(Born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at Leningrad on March 28, 1881)

In September, 1860, Moussorgsky wrote to Balakirev: "I have also been given a most interesting piece of work to do, which must be ready by next summer: a whole act of 'The Bald Mountain' (after Megden's drama 'The Witch'). The assembly of the witches, various episodes of witchcraft, the pageant of all the sorcerers, and a finale, the witch dance and homage to Satan. The libretto is very fine. I have already a few materials for the music, and it may be possible to turn out something very good."* In September, 1862, he wrote to Balakirev, saying that his friend's attitude towards "The Witches" (*sic*) had embittered him. "I considered, still consider, and shall consider forever that the thing is satisfactory. . . . I come forth with a first big work. . . . I shall alter neither plan nor working-out; for both are in close relationship with the contents of the scene, and are carried out in a spirit of genuineness, without tricks or make-believes. . . . I have fulfilled my task as best I could. The one thing I shall alter is the percussion, which I have misused." A letter to Rimsky-Korsakov dated July, 1867, shows that he did rewrite "A Night on Bald Mountain," but remained unwilling to make further alterations:—

"On the eve of St. John's night, June 23, I finished, with God's help, 'St. John's Night on the Bare Mountain,' a tone picture consisting of the following episodes: (1) Assembly of the Witches, hubbub and chatter; (2) Satan's pageant; (3) Ceremonies in honor of Satan; (4) Witch-dance. I wrote the score straight away, without preliminary rough draft. I began on June 10th or thereabouts, and on the 23d came the time to rejoice. The work is inscribed to Balakirev by special request—and, I need not add, to my great joy. . . . Your favorite bits have come out quite well in the scoring, and I have added a good deal to what I wrote. In the 'Ceremonies,' for instance, comes a passage which will make Cui say that I ought to attend a musical class. Here it is:" (seven measures in notation) "in B minor —the witches glorifying Satan, as you see, nakedly, in all primitive barbarity. In the witch dance comes the following rather original call, the strings and piccolo trilling on B-flat" (five measures in notation), "as I have said, over a trill on B-flat! G minor over B-flat major alternates in amusing wise with G-flat major over B-flat minor, with interruptions by the chords in F-sharp minor breaking in—a thing which would lead to my expulsion from the class to which Cui would have me consigned for the greater glory of my witches.

"As regards plan and form, the work is fairly novel. Introduction in two sections (the witches assemble), motive in D minor with a bit of working-out (their chatter) connected with Satan's train in B-flat major (I have been careful to avoid the 'Hungarian March' effect); motive of the procession without working-out, but followed by a response in E-flat minor (the ribald character, in that key, is most amusing), ending with the whole-

*The extracts from Moussorgsky letters are taken from an interesting article by M. D. Calvocoressi published in the *Musical Quarterly* (N.Y.) of July, 1923.

tone scale in *moto contrario*, which leads to D major. Then comes, in B minor, the glorification, in Russian style, with variations and a semi-ecclesiastic *quasi-trio;* a transition introduces the witch-dance, whose first motive is in D minor, and which also consists of variations in Russian style. At the end of the dance comes the whole-tone scale, and figures from the introduction reappear—which should be rather effective.

"You do not know the witch-dance yet: it is compact and glowing. I think the form—variations and calls interspersed—was the most suitable in which to cast that evocation of pother. The general character of the thing is warmth: nothing drags, all is firmly connected without German transitions—which of course would have introduced an element of coldness. Please God, you will hear and judge.

"In my opinion, 'St. John's Night' is something new, which ought to impress thoughtful musicians favorably. I regret the distance between us two, for I should like us to examine the new-born score together. Let it clearly be understood, however, that I shall never start remodelling it; with whatever shortcomings it is born, with them it must live if it is to live at all. Yet if we were to talk things over together, a good deal might be made clear, and to good purpose."

During the winter of 1871–72 the director of the opera at Leningrad planned that Moussorgsky, Borodin, Rimsky-Korsakov and Cui should each write a portion of a fairy opera "Mlada." Moussorgsky was to write music for some folk scenes, a march for the procession of Slav princes and a great fantastical scene, "The Sacrifice to the Black Goat on Bald Mountain." This would give him the opportunity of using his symphonic poem. The project fell through on account of pecuniary reasons. Rimsky-Korsakov's "Mlada" was produced at Leningrad in 1892. An excerpt from this opera was introduced by Serge de Diaghilev in the ballet "Cleopatra," which Mr. Monteux conducted at the Boston Opera House on November 9, 1916. Gertrude Hoffmann brought out this ballet with the excerpt at the Shubert Theatre, Boston, on February 19, 1912. The third act, "Night on Mt. Triglav," of Rimsky-Korsakov's opera (arranged in concert form) was performed in Boston at a symphony concert, Mr. Monteux conductor, on December 23, 1921.

In 1877 Moussorgsky undertook to write an opera "The Fair at Sorotchinsi," based on a tale by Gogol. He purposed to introduce in it "A Night on Bald Mountain," and he revised the score.

It is said that the original version of the symphonic poem was for pianoforte and orchestra; that the revision for "Mlada" was for orchestra and chorus; that the work was to serve as a scenic interlude in the unfinished opera, "The Fair at Sorotchinsi."

Rimsky-Korsakov as Moussorgsky's musical executor revised the score of the poem. He retained the composer's argument:—

"Subterranean din of supernatural voices. Appearance of Spirits of Darkness, followed by that of the god Tchernobog.* Glorifica-

*Tchernobog, the Black God, and Katschei, the Immortal, the Man Skeleton figure in the third act (third scene) of Rimsky-Korsakov's "Mlada." The scene is near Mount Triglav, where there is a Sabbat. The music of Tchernobog is sung by twelve to sixteen basses, using speaking-trumpets.

tion of Tchernobog. Black mass. Witches' Sabbath. At the height of the Sabbath, there sounds far off the bell of the little church in a village which scatters the Spirits of Darkness. Daybreak."

The form is simple: a symphonic Allegro is joined to a short Andante; Allegro feroce; Poco meno mosso.

"A Night on Bald Mountain," dedicated to Vladimir Stassov, is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, tam-tam, bell in D, and strings.

The first performance was at a concert of the Russian Symphony Society at Leningrad on October 27, 1886. Rimsky-Korsakov conducted. The piece met with such success that it was played later in that season.

The first performance in the United States was at Chicago in one of a series of Russian Concerts of Folk Music given in June (5th to 13th inclusive), 1893 (World's Columbian Exposition). The Exposition Orchestra was conducted by V. J. Hlavac.

The first performance in Boston was by the Orchestral Club, conducted by Mr. Longy, on January 5, 1904.

The Boston Symphony Orchestra gave performances in Boston on April 23, 1920, November 16, 1923.

The Russian Walpurgisnacht, or Witches' Sabbath, took place on Bald Mountain, which is near Kiev in Southern Russia. "The peasants place on the window or before the door of the cottage, the night of Ivan Koupalo (Sabatina), nettles which drive away the witches. It is on this night that Baba Yaga, sorcerers and sorceresses, meet on Bald Mountain to dance and enjoy their Sabbath. It is said that on this night they are especially enervated and malignant." ("Moussorgsky" by Pierre d'Alheim, Paris, 1896.)

Concerto for Pianoforte, No. 3, C major, Op. 26

Serge Sergievich Prokofieff

(Born at Sontsovka, in the Ekaterinoslav government, Russia, April 24, 1891; now living)

This concerto for pianoforte and orchestra was first sketched at Leningrad in 1918. The composition of it was interrupted by the coming of Prokofieff to the United States, crossing Siberia, and arriving at New York from the Pacific Coast, in September of that year. The work was completed at St. Brevin, France, in October, 1921. The very first performance was by the Chicago Symphony Orchestra at Chicago on December 16, 1921, when the composer was

the pianist. (His "Classical" Symphony, Op. 25, was performed at this concert.)

The movements of the concerto are as follows:

I. Andante—Allegro.

II. Tema. Var. I, Andantino. Var. II, Allegro. Var. III, Allegro moderato. Var. IV, Andante meditativo. Var. V, Allegro giusto. Tema.

III. Allegro, ma non troppo.

The orchestral score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, bass drum, cymbals, tambourine, castagnettes, and strings.

The concerto is dedicated to the Russian poet, Constantin Balmont.

It was performed in New York on January 26, 1922; in Paris at a Koussevitzky concert on April 20, 1922; in London, on April 24, 1922. The composer was the pianist.

Prokofieff has been represented at the concerts of the Boston Symphony Orchestra in Boston by his:

"Song without Words," sung by Nina Koshetz, March 3, 1922, Mr. Monteux conductor.

"Scythian Suite," October 24, 1924, Mr. Koussevitzky conductor.

Concerto for violin, Mr. Burgin violinist; Mr. Koussevitzky conductor. First performance in the United States.

Prokofieff received his first musical instruction from his mother. Later he studied in Moscow with Glière and S. I. Taneïev. At the Leningrad Conservatory, which he entered in 1903, he was taught by Liadov, Wihtol, and Rimsky-Korsakov (theory and composition), Mme. Essipov (pianoforte), Tcherepnin (conducting). Graduating with the highest honors, he won in 1910 the Rubinstein prize by his first pianoforte concerto. He left Russia, crossing Siberia, stopping in Japan before he arrived at New York from the Pacific Coast in September, 1918.

He began to compose when he was five and a half years old, and even then he dreamed of the stage. He composed "The Giant" when he was seven; "The Deserted Islands" when he was nine; "The Feast" (after Pushkin), when he was twelve. He orchestrated only the third. Then came a symphony in G major. "Undina," an opera in four acts, was composed and scored when he was thirteen years old. In the first years at the Leningrad Conservatory, he produced no less than one hundred works, including a symphony in E minor, six pianoforte sonatas (one of which, F minor, was revised and published in 1909 as Op. 1); two violin sonatas, and ninety pianoforte pieces. These compositions, regarded by him as immature, have not, with the exceptions noted, been published. The list of his later compositions includes:

1909. The opera "Maddalena"; Sinfonietta, Op. 5.

1910. Symphonic poem, "Dreams"; symphonic poem, "Poème d'Automne," Op. 5.

1911. First pianoforte concerto, Op. 10.

1912. Second sonata for pianoforte; Toccata for pianoforte; Ballade for violoncello and pianoforte.

1913. Second pianoforte concerto, Op. 16.

1914. Scythian Suite for orchestra; "Sarcasms" for pianoforte.

1915. Ballet, "The Harlequin's Story" (intended for production in Paris and London, but postponed on account of the war).

1916. "The Gambler," opera in four acts (based on a story by Dostoievsky).

1917. Classical symphony; Sonatas Nos. 3 and 4 for pianoforte; violin concerto; twenty "Visions Fugitives" for pianoforte; "Conjurement" for solo voices, chorus, and orchestra.

"Chout" ("Story of a Jester Who Fooled Seven Other Jesters"), produced by the Diaghilev Ballet Russe at the Gaité Lyrique Theatre, Paris, May 17, 1921. Produced in London in June, 1921. Performed at the Neighborhood Theatre, New York, as "Buffoon," in March, 1924.

1921. Third pianoforte concerto.

"They are Seven," Incantations for tenor, chorus, and orchestra after an Akkadian cuneiform inscription, Op. 30. Produced in Paris, May 29, 1924.

Quintet for oboe, clarinet, violin, viola, and double-bass, which may be played by ten performers, as the character of the work permits doubling. Composed about 1921, it was originally planned as a ballet for the Russian Romantic Theatre, and entitled "The Trapeze."

Violin concerto, Op. 19, composed in 1913, played for the first time in an orchestral concert at Mr. Koussevitzky's concert in Paris on October 18, 1923 (Marcel Darrieux, violinist).

Overture on Jewish themes, for a small orchestra, Op. 34.

Scherzo for seven bassoons, Op. 12.

Fairy Tale for mezzo-soprano and piano, Op. 18 (after H. C. Andersen).

Symphony, Op. 25.

When Prokofieff returned to Europe after his last visit to the United States in 1922, he made his home at Ettal, near Oberammergau. His wife, a soprano known professionally as Lina Liubera, now accompanies him in his visit.

Mr. Olin Downes talked with Prokofieff in New York. His impressions of the composer were published in the *Boston Post* of January 19, 1919. Prokofieff told how when he was eleven years old he took his first symphony to Taneïev.

Taneïev looked it over and said: "Pretty well, my boy. You are mastering the form rapidly. Of course, you have to develop more interesting harmony. Most of this is tonic, dominant and subdominant (the simplest and most elementary chords in music), but that will come."

"This," said Prokofieff, "distressed me greatly. I did not wish to do only what others had done. I could not endure the thought of producing only what others had produced. And so I started out, very earnestly, not to imitate, but to find a way of my own. It was very hard, and my courage was severely put to the test in the follow-



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ing years, since I destroyed reams of music, much of which sounded very well, whenever I realized that it was only an echo of some one's else. This often wounded me deeply. But I 'hung on,' as you would say.

"Eleven years later I brought a new score to Taneïev, whom I had not been working with for some seasons. You should have seen his face when he looked at the music. 'But, my dear boy, this is terrible. What do you call this? And why that?' And so forth. Then I said to him, 'Master, please remember what you said to me when I brought my G-major symphony. It was only tonic, dominant and subdominant.'

" 'God in heaven,' he shouted, 'am I responsible for this?' "

Mr. Downes asked what sort of music he preferred, dramatic music, as music for operas, ballets, stage spectacles, or music of a more "absolute" type, such as symphonies, chamber music, and so forth? "How can I tell you that," he said, "when I must honestly answer that all these kinds of music appeal to me enormously, and I am working in one or another of these forms today? I think an artist must follow the idea that beckons to him, and have faith. You may not see the face of your idea. A hand beckons from the darkness, and you follow. Have faith."

"Do you hear the new sounds that you make before you sit down to music paper, or do you discover them as you work along?" Mr. Downes asked.

"Both," replied Prokofieff. "One starts to develop a definite, if incomplete musical conception. The rest follows, according to one's mental force and creative ability, and the 'logic' of the idea."

When Mr. Downes asked him "who were the most important composers in Russia at that time," he answered with entire simplicity and honesty, "Stravinsky, Myself, and Miaskovsky."*

*Nicholas Miaskovsky, born at Novogeorgievsk (now in Poland), in April, 1881, studied with Glière and Krijanovsky, later with Rimsky-Korsakov and Liadov. The son of a Russian general of engineers, he was trained for a military career. In 1914 he fought on the Austrian front. Leaving the army in 1920, he was appointed professor of composition at the Moscow Conservatory. He has written eight symphonies, a symphonietta, two symphonic poems, "Silence," (after Poe) and "Alastor" (after Shelley), and smaller pieces. His more important compositions are dated from 1907.

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"I told Mr. Prokofieff," says Mr. Downes, "that he looked like Stravinsky a little, to which he replied, 'But he has no hair, and my own is falling out. I think it is due to the American climate.' "

In an article signed "W. B. M." and published in the *Boston Evening Transcript* before the Armistice, V. G. Karatygin, then professor of music at the Imperial Conservatory in Leningrad (this was before the Russian Revolution), was quoted as follows:

"There is no musician who does not recognize the originality of Prokofieff's music, daring as it is, turbulent and full of vitality. True it is that many musicians cannot accept his music because of its unbridled power, and because Prokofieff's sparkling and brilliant genius often overflows all academic rules of harmony and counterpoint. Yet in spite of this violation of academic rules the composer is ever logical, and his music is stamped with truth and with moments of revelation. He eschews all trodden paths; instead he prefers to force his way through virgin forests, overthrowing every obstacle with a masterful hand, breaking down trees and jumping over broad and deep streams. Much noise and rumbling accompany him in his wanderings towards new shores. Splashes, splinters, and débris fly in all directions. But this does not mean sauciness and mischief. Always does his daring spring from a strong, convincing logic. The course of his ship is straight and determined: his goal the sun, the fulness of life, and the feasting joy of existence."

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publication of the ideal, the spiritual side of life. But with Prokofieff it is different. From his first composition he has had to be considered as a musical materialist, and in this consists his originality. 'The Legends' and 'The Fables' which he relates and 'The Phantoms' which he sees, the 'Suggestions Diaboliques' which he feels, seem to have a material compactness, to consist of bony skeleton and fleshly body, and at the same time to manifest an intense activity of will. His whimsical 'Sarcasms' are not ironical sketches, but real demons of sardonic laughter. The rhythm is sharp, the contour of the melodies salient, the musical ideas and images convex and weighty. Certainly all such musical thinking must exclude pure lyricism, and indeed until the present the compositions of Prokofieff have little of it. Enormous energy, dazzling brilliancy, individual originality, at times stern dramaturgy, often capricious, grotesque, and from time to time of deep soul-stuff—such is the music of Prokofieff.

"Invincible strength, enormous temperament, the richest of thematic imaginations, remarkable harmonic inventiveness, sharply expressed individuality, keen penetration of the characteristic and the grotesque—such are the principal features of Prokofieff's music. Complexity of the whole and at the same time simplification of detail, painting with broad strokes and the use of a decorative counterpoint and combination of many themes—such is the nature of Prokofieff's technique. His music attains astonishing might, boldness, energy with grandiose explosions alternating with dazzling flashes of humor. . . . We do not want to compare Prokofieff with either Poe or Dostoievsky, especially because in him there is none of their despondency, but some of the cruelty of their genius is reincarnated in the music of Prokofieff. In his 'Sarcasms' and in the 'Scythian Suite' is an undeniable affinity with some of the grotesque of the great American. It was no accident that Prokofieff was the first composer to write an opera on one of Dostoievsky's tales; from Serge Prokofieff more than from any other would we expect such."

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"The Divine Poem," Symphony No. 3, C minor, Op. 43

Alexander Nicholaevich Scriabin

(Born January 10, 1872,* at Moscow; died there, April 27, 1915)

"Le Divin Poème" was composed in the summer of 1903, probably in Switzerland. It was performed for the first time under the direction of Arthur Nikisch at Paris, May 29, 1905. The score was published in that year.

The first performance in the United States was at a concert of the Russian Symphony Society in New York conducted by Modest Altschuler on March 14, 1907.

The symphony is scored for piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, eight horns, five trumpets, three trombones, bass tuba, kettledrums, two harps, tam-tam, bells, and strings.

When this symphony was produced in New York, Mr. Altschuler, a personal friend of Scriabin, wrote: "The composer of 'Le Divin Poème' has sought to express therein something of the emotional (and therefore musically communicable) side of his philosophy of life. Mr. Scriabin is neither a pantheist nor a theosophist, yet his creed includes ideas somewhat related to each of these schools of thought. The three divisions of this symphony (they are joined without pause) are entitled 'Luttes' (Struggles), 'Voluptés' (Ecstasies) and 'Jeu Divin' (Creative Force consciously exercised). The first and third parts are marked 'Allegro'; the second is a slow movement.

"A short slow introduction proclaims the opening theme, which to the composer means the affirmation of conscious existence, of the

*Mrs. Newmarch has given the date December 29, 1871 (O.S.). Mr. M. Montagu-Nathan in "Contemporary Russian Composers" (1917) says that since Scriabin's death it has been established, "apparently beyond doubt," that he was born on Christmas Day, 1871. Mr. Montagu-Nathan does not say whether this date is according to the old Russian calendar.



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coexistence of matter and spirit in the Ego. This theme, begun by the bassoons and basses, ends with a militant ascending interval in the trumpets that may be the equivalent of *'Je suis'* (I am). The spirit that affirms is affrighted at the audacity of its thought, and sinks into an abyss of mysticism. A struggle begins between two forms of the new allegro theme of the first movement, as in a soul now confident, now obsessed by doubt and fear.

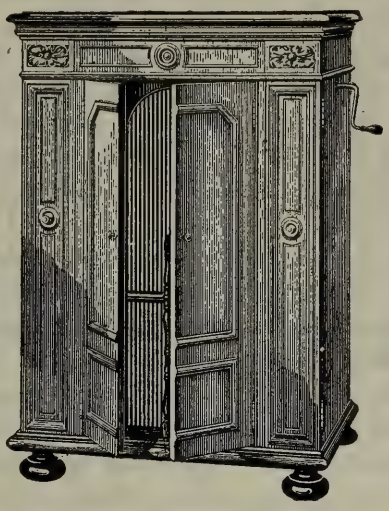
"The slow movement 'Voluptés,' is built upon two contrasting themes. The first, published by the flutes, denotes to the composer the soul's affirmation of the sublime; the second, given out by a solo violin, the desire of the soul for the ecstatic joy of self-annihilation, of the merging of the spirit into nature. Lovely episodes mark this slow movement.

"The final allegro, 'Jeu Divin,' brings up in enlarged and triumphant form the theme of affirmation of the introduction."

Dr. Eaglefield Hull in "A Great Russian Poet: Scriabin" (London, 1918) writes: "Art as religion and religion as something involving the conception of art is the fundamental idea of Scriabin's music. His first symphony is a 'Hymn to Art,' and joins hands with Beethoven's ninth. His third, the 'Divine Poem,' expresses the spirit's liberation from its earthly trammels, and the consequent free expression of purified personality; while his 'Poem of Ecstasy' voices the highest of all joys —that of creative work. He held that in the artist's incessant creative activity, his constant progression towards the Ideal, the spirit alone truly lies. In 'Prometheus' he reaches the furthest point of his ecstasy in creative energy—a point which was to have been carried astoundingly further by his proposed 'Mystery,' in which sounds, color, odors, and movement were to be united in expressing one fundamental idea."

There is an introduction, Lento, C minor, 3-2 time, in which the three leading motives of the work are exposed. These motives (A for basses; B for trumpets; C for higher strings and wood-wind) are entitled by Dr. Hull as follows: A, "Divine Grandeur"; B, "The Summons to Man"; C, "Fear to Approach, Suggestive of Flight"; but he does not say that these titles were authorized by Scriabin. The motives are combined throughout the work. Some of the subjects are derived from them.

I. Main movement: "Luttes" (Struggles), Allegro, "*mystérieux, tragique,*" C minor, 3-4. The first theme, for violins, is worked. "A Suggestion of Divinity (*avec un tragique effroi*)" is for first violins. The material is taken from the "Divine Theme" (A) while the chief theme is for violoncellos and double-basses. A section (*voilé*) follows, a quiet section which introduces the second theme "*Mystérieux, romantique, légendaire*" (flutes and oboes). This is developed, and a crescendo leads to the reappearance of the Divine Theme (B) fortissimo. In the recapitulation the principal motive is again in the strings, while the second theme is for oboes. The Divine Theme is heard in the trumpets. After development there is a furious coda.



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II. "Voluptés" (Sensuous Pleasures), Lento, E major, 3-4. Flutes announce the chief subject. The clarinet has a theme over figuration in the strings. The first subject returns, played by solo violin. There are "ecstatic bursts, 'sensuous, passionately carressing,' " while horns sound resonant phrases. Towards the close, in lively rhythm, a new section "Divine Aspiration" (or "Celestial Flight") is proclaimed in thunderous tones by the brass. This leads without pause to

III. "Jeu Divin" (Divine Activity). Allegro, *avec une joie éclatante* (Allegro, with radiant joy), C major, 4-4. The chief theme, given to the trumpet, is soon taken up by the first violins. There is a passage marked "*haletant ailé*" (breathlessly winged) which leads to the second theme (flute and violoncellos). Dr. Hull characterizes it as the "Ego theme," which is "destined for great things, for it symbolizes the translation of human personality into celestial regions." Violins lead to a section marked "Sweet and limpid." The first melody reappears. It rises to "celestial radiance." There is an appearance of the solemn episode of the second movement; also a short return of the Allegro theme of the first movement. In the climax the subject of "Voluptés," shouted by the brass, is blended with the Divine Theme.

Scriabin's father, Alexander Ivanovich, was a lawyer; his mother, Luboff Petrovna Stchetinin, a brilliant pupil of Leschetizky at the Leningrad Conservatory, died of consumption on the shore of Lake Garda in April, 1873, when the boy was hardly a year old. He was brought up by his grandmother and an aunt. When he was six years old he showed a remarkable musical ear and an equally remarkable memory. Intended for the army, he was placed in the Moscow Cadet Corps when he was ten years old, but he took pianoforte lessons of G. E. Konus, later of Zvieriev, and lessons in theory of Tanéïev. He was a cadet in his final course, also a candidate for the Moscow Conservatory of Music, where he studied counterpoint with Tanéïev, and the pianoforte with Safonov. "His taste for composition was to have been cultivated by that ephemerally famous composer, Arensky, who confessed his entire failure to discover any remarkable symptoms of

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such gifts." Scriabin, disgusted, left his class. At the Conservatory he met the great patron and publisher of music, Belaïev, with whom he became intimate. Belaïev recognized Scriabin's talent. When the latter ended his course in 1891, Belaïev organized a European tour for him. The young virtuoso played in Amsterdam, Brussels, The Hague, Paris, Berlin, and on his return in Russian cities. In the years 1893 to 1897 he toured as a pianist, travelled for pleasure, and composed; for Belaïev, who became the sole publisher of Scriabin's music, made a favorable pecuniary arrangement. In 1897 Scriabin became professor of piano playing at the Moscow Conservatory. In Moscow he was not appreciated as a composer; there was strenuous opposition on the part of professional musicians, while the public, not understanding his compositions, was indifferent or hostile; but Belaïev, Koussevitzky, Safonov, Gunst, Conus, and a few others, were his enthusiastic friends. Early in 1903 he resigned his position and gave his time to composition. In 1904 he dwelt at St. Beatenberg, Switzerland. In the winter he went to Paris, where his third symphony, "The Divine Poem," was performed for the first time by Arthur Nikisch (May 29, 1905). For many years he was a wanderer, but he returned often to St. Beatenberg, and going to Brussels in the fall of 1908 he remained there two years. He became a theosophist. "We are told," says Dr. Hull, "that Scriabin's theosophy grew out of his music. I can imagine rather that when Scriabin encountered theosophy he immediately embraced a system which harmonized so well with his prevailing musical moods. I do not think, however, we ought to judge theosophy by his music, or his music by theosophy."* In 1905–06 he was near Geneva. From February, 1906, until December 2, 1906, he lived in Geneva. In December he came to the United States. He made his first appearance as a pianist in New York at a concert of the Russian Symphony Orchestra, December 20, when he played his concerto for pianoforte with orchestra. He played in Chicago, Washington, Cincinnati, Detroit, and elsewhere, but not in Boston. Returning

*"Scriabin" by Dr. A. Eaglefield Hull (London, 1916), p. 48. See also in this volume the chapter "The Sources of his Inspiration," pp. 254–258.—Ed.

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to Paris, he spent the summer of 1907 at St. Beatenberg, the winter at his father's, who, having left, some years before, Erzeroum, where he had been Consul, made Lausanne his dwelling-place. Then came the two years in Brussels. In December, 1908, he took with his "Poem of Ecstasy" the second prize (700 roubles), founded by Belaïev "In Memory of Glinka." The first prize (1,000 roubles) was awarded to the symphony of Rachmaninoff. Leaving Brussels, Scriabin settled in Moscow. He made tours with Koussevitzky, visited Beatenberg again (1911), toured in Holland, Germany, and Russia. Early in 1914 he visited London for the first time, where he played his concerto (March 14), heard his "Prometheus," which had been brought out there the year before, and gave piano recitals. The war broke out, but he fulfilled engagements in Moscow, Petrograd, and Charkoff. A boil on his lip, which had troubled him in London, appeared again in 1915. It developed into a carbuncle and blood-poisoning set in. "During one of his terrible paroxysms of pain, Scriabin's mind flew back to the English people. He would be 'more self-possessed,' he observed, 'like the English.'" He died on Tuesday morning, April 14, 1915. All the chief Russian musicians attended the funeral mass on April 16. The procession was through crowded streets. The coffin was borne the whole route to a cloister of the Devitschy Monastery, where he is buried. "A number of young people with linked hands made a chain along the procession, singing the great Russian anthem for the dead, 'Eternal Peace to Him.'"

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Programme of the

SEVENTH CONCERT

SEASON 1925–1926

THURSDAY EVENING, MARCH 4, at 8.00 o'clock

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Boston Symphony Orchestra

Forty-fifth Season, 1925–1926

SERGE KOUSSEVITZKY, Conductor

SEVENTH CONCERT

THURSDAY EVENING, MARCH 4

AT 8.00

PROGRAMME

Haydn Symphony in G major, "The Surprise" (B. & H. No. 6)

I. Adagio; Vivace assai.
II. Andante.
III. Menuetto.
IV. Allegro di molto.

Gilbert Symphonic Piece

Strauss "Don Juan," Tone-poem, Op. 20 (after Lenau)

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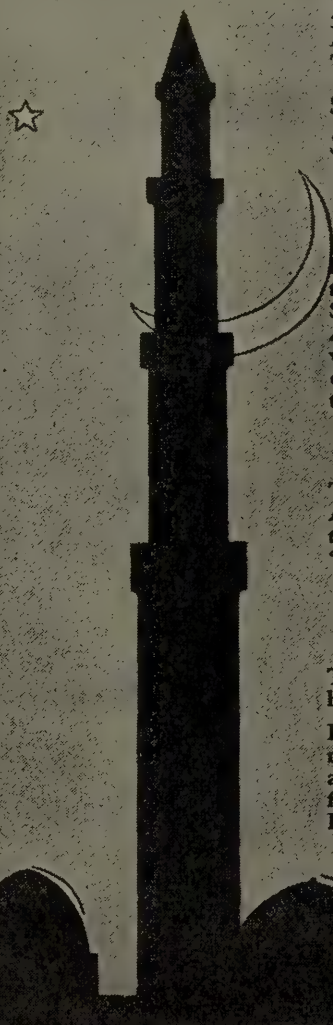
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Symphony, G major "The Surprise" (B. & H. No. 6) Josef Haydn

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809)

This symphony, known as "The Surprise," and in Germany as the symphony "with the drumstroke," is the third of the twelve Salomon symphonies as arranged in the order of their appearance in the catalogue of the Philharmonic Society (London). It is numbered 42 in Sieber's edition; 36 in the Conservatory of Paris Library; 6 in Breitkopf & Härtel's edition; 3 in Bote and Bock's; 140 in Wotquenne's Catalogue; 4 in Peters'.

Composed in 1791, this symphony was performed for the first time on March 23, 1792, at the sixth Salomon concert in London. It pleased immediately and greatly. *The Oracle* characterized the second movement as one of Haydn's happiest inventions, and likened the Surprise—which is occasioned by the sudden orchestral crashes in the Andante—to a shepherdess, lulled by the sound of a distant waterfall, awakened suddenly from sleep and frightened by the unexpected discharge of a musket.

Griesinger in his Life of Haydn (1810) contradicts the story that Haydn introduced these crashes to arouse the English women from sleep. Haydn also contradicted it; he said it was his invention only to surprise the audience by something new. "The first allegro of my

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symphony was received with countless 'Bravo's,' but enthusiasm rose to its highest pitch after the Andante with the drumstroke. *'Ancora! ancora!'* was cried out on all sides, and Pleyel himself complimented me on my idea." On the other hand, Gyrowetz, in his Autobiography, page 59 (1848), said that he visited Haydn just after he had composed the Andante, and Haydn was so pleased with it that he played it to him on the piano, and, sure of his success, said with a roguish laugh: "The women will cry out here!" C. F. Pohl added a footnote, when he quoted this account of Gyrowetz, and called attention to Haydn's humorous borrowing of a musical thought of Martini to embellish his setting of music to the commandment, "Thou shalt not steal," when he had occasion to put music to the Ten Commandments. The "Surprise" Symphony was long known in London as "the favorite grand overture."

The symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement opens with a slow and short introduction, Adagio cantabile, G major, 3-4. A melodious phrase for wood-wind and horns alternates with chromatic developments in the strings. The main body of the movement is Vivace assai, G major, 6-8. The first section of the first theme is given out piano by the strings, and the second section follows immediately, forte, for full orchestra. This theme is developed at unusual length. The second and playful theme is in D major. A side theme is more developed than the second, and ends the first part of the movement with passage-work. The free fantasia is short. The third part is much like the first. The second and side themes are now in the tonic. There is no coda.

II. Andante, C major, 2-4. The theme was used by Haydn in his "Seasons" (1801) in Simon's air, where the plowman whistles a tune:

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With eagerness the husbandman
His tilling work begins;
In furrows long he whistling walks
And tunes a wonted lay.

(This wretched version of the German was published in the original edition of the full score (1802–03), for it was found impossible to use Thomson's original poem with the German text. The later translations—as the one beginning "With joy th' impatient Husbandman"—make no allusion to the farmer's "whistling . . . a wonted lay." In this air from "The Seasons" the piccolo represents the husbandman's whistling; the "wonted lay"—the theme of this Andante in the "Surprise" Symphony—is not in the voice part, but it is heard now and then in the accompaniment, as a counter-theme.)

The strings give out this theme piano and pianissimo; after each period the full orchestra comes in with a crash on a fortissimo chord.* Variations of the theme follow: (1) melody, forte, in second violins and violas; (2) C minor *ff*, with modulation to E-flat major; (3) E-flat major, melody at first for oboe, then for violins, with pretty passages for flute and oboe; (4) full orchestra *ff*, then piano with the melody changed. There is again a fortissimo with a fermata, and it seems

*William Foster Apthorp said that, when Julien visited Boston with his famous orchestra in 1853–54, he chose this movement as one of his battle horses. "To make the 'surprise' still more surprising, he added an enormous bass-drum, the largest, I believe, ever seen in this country up to the time."

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as though a fifth variation would begin piano, but the melody apparently escapes and the movement ends *pp.*

III. Menuetto: Allegro molto, G major, 3-4. The trio is in the tonic.

IV. Allegro di molto, G major, 2-4. This finale is a rondo on two chief themes, interspersed with subsidiary passage-work.

Symphonic Piece Henry Franklin Belknap Gilbert

(Born at Somerville, Mass., on September 26, 1868; now living in Cambridge, Mass.)

We are indebted to Mr. Gilbert for the following notes:

"This piece of music has no 'program,' in the sense in which that word is ordinarily used. It is not about any thing, or event, in particular; not suggested or inspired by any poem, or prose writing; just a piece of music, that's all. In fact, it aims to be a piece of absolute music: somewhat of a rarity in these days of the overworked 'program' idea—ornithological, botanical, or what not.

"Many of my young friends have pressed me to tell them what it's all about—what I have tried to represent, etc. I can only say this: My constant aim, ever since beginning composition, has been to write some *American* music—*i.e.,* some music which would not naturally have been written in any other country, and which should reflect, or express, certain aspects of the American character, or spirit, as felt by myself. That spirit, as I see it, is energetic—optimistic—nervous—impatient of restraint— and, in its highest aspect, a mighty protest against the benumbing traditions of the past. This new birth—renaissance—of the human spirit, which is America, is a joyous, wildly shouting demonstration. Plenty of jingoism, vulgarity, and 'Hurrah boys!' attaches to it, but the spirit of the new-birth underlies all, for him who can see it.

"Some of this American mood I have tried to reflect in my composition. So the first theme has in it (I hope) some of the 'Hurrah boys!' character. The second theme, by contrast, has a slight Fosterian twang. It contains a remote suggestion of 'Old Folks at Home'—kind of a family resemblance—interspersed with a couple of measures from 'The Arkansas Traveler.' These bits are made use of, and developed, in the usual symphonic manner. But let it be said, that, although I am a great believer in the songs of the people as possible bases for national art-compositions, these two suggestions (neither used verbatim) are the only folk-suggestions I have used in this composition.

"The score of this piece was finished in November, 1925. It was



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originally intended to be the first movement of a symphony, but certain friends of mine requested and advised that it be played as it stands. This is therefore done.

"The 'Symphonic Piece' is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, contra-bassoon, four horns, three trumpets, three trombones, tuba, kettledrums, other drums, Glockenspiel, harp, and the usual strings."

* * *

These compositions by Mr. Gilbert have been played in Boston at subscription concerts of the Boston Symphony Orchestra:

1911. April 13, Comedy Overture on Negro Themes.

1919. February 21, Symphonic Prologue to J. M. Synge's play, "Riders to the Sea."

1920. February 20, "The Dance in Place Congo," Symphonic Poem (after George W. Cable).

1921. March 4, Indian Sketches (first performance).

1922. March 31, Suite from Pilgrim Tercentenary Pageant.

1924. January 11, Negro Rhapsody: "Shout" (first performance).

"Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20

Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the



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Determination of the need and of the amount of aid from time to time will be wholly within the discretion of the Trustees of the Boston Symphony Orchestra, acting on their own initiative, or, if the Trustees so determine, on the recommendation of a committee of three, composed of one of the Trustees, one of the managers, and one of the musicians of the Orchestra.

second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale,* No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889–94.) The first performance in Boston was at a Symphony concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898; November 1, 1902; February 11, April 29, 1905; October 27, 1906; October 9, 1909; October 17, 1914; February 2, 1917; October 8, 1921.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

Extracts from Lenau's* dramatic poem, "Don Juan," are printed on a fly-leaf of the score. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego

*Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practiced neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. The first volume of the life of Lenau by Professor Heinrich Bischoff of Liége has been published. Lenau's unhappy sojourn in the United States will be described in the second volume.

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are in the first scene of the poem; the speech to Marcello, in the last. These lines have been Englished by John P. Jackson*:—

DON JUAN *(to Diego, his brother)*

O magic realm, illimited, eternal,
Of glorified woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

DON JUAN *(to Diego)*

I flee from surfeit and from rapture's joy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection:
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

.

DON JUAN *(to Marcello, his friend)*

It was a wondrous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development; the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music, for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in

*John P. Jackson, journalist, died at Paris on December 1, 1897, fifty years old. For many years he was on the staff of the New York *Herald*. He espoused the cause of Wagner at a time when the music of that composer was not in fashion, and he translated some of Wagner's librettos intc English.

1634). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dedicated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, a biographer of the morbid poet, say that Lenau once spoke as follows concerning his purpose in this dramatic poem; "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."*

Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, William Mauke did not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen' "; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

*See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummel." George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.



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"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is a signal given (horns and then wood-wind). The first of the fair apparitions appears,— the "Zerlinchen" of Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period "Disgust" and again "Longing"—is built on the significant themes, until at the conclusion (fortissimo) the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears,—"the Countess——, widow; she lives at a villa, an hour from Seville" (Glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and violoncellos. There is canonical imitation in the second violins, and afterwards viola, violin, and oboes. Passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the violoncellos play (senza espressione) the theme of "Longing." Soon enters a "molto vivace," and the Cavalier theme is heard slightly changed. Don Juan finds another victim. Here comes the episode of longest duration. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deplores his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and violoncellos). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the violoncellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—"Away! away to ever-new victories."

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival time, Don Juan drinks deep of wine and love. His two

*It is only fair to Dr. Reimann to say that he did not take Wilhelm Mauke too seriously.

themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The Glockenspiel parodies his second "Individual Theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims,—

"The fire of my blood has now burned out!"

Then comes the duel with the death scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

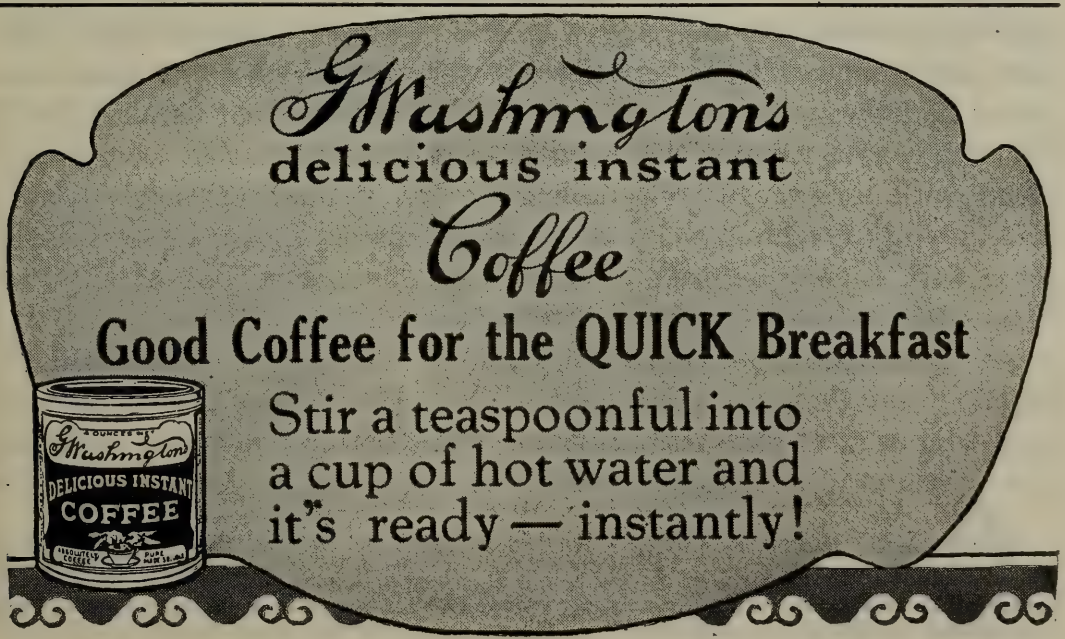
"Exhausted is the fuel,
And on the hearth the cold is fiercely cruel."

Symphonic Poem, "Pini di Roma" ("The Pines of Rome")

Otterino Respighi

(Born on July 6, 1879, at Bologna, Italy; now sojourning in the United States)

This symphonic poem was composed in 1924. It was performed at a concert in the Augusteum, Rome, last season (1924–25). The score calls for 3 flutes (third interchangeable with piccolo) 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double bassoon, 4 horns,



1 trumpet off stage, 3 trumpets, 4 trombones, 6 Buccine* (2 Flicorni soprani, 2 Flicorni tenori, 2 Flicorni bassi—replaced if necessary by horns), kettledrums, bass drum, cymbals, 2 small cymbals, tambourine, rattle, triangle, tam-tam, harp, bells, celesta, gramophone (No. R. 6105 of the Concert Record Gramophone—the Song of the Nightingale), pianoforte, organ, and strings.

The first performance of "The Pines of Rome" in the United States was at a concert of the Philadelphia Orchestra at Philadelphia, on January 15, 1926. The programme, devoted to Respighi's compositions, comprised, besides "The Pines of Rome," his Concerto in the Mixolydian Mode for pianoforte and orchestra; Suite No. 2 of Old Dances and Airs for the Lute (16th and 17th centuries), transcribed for orchestra. Respighi played his concerto and conducted his compositions.

When "The Pines of Rome" was performed at the Leeds (Eng.) Festival in October of last year, the correspondent of the London *Daily Telegraph* wrote: "The nightingale record is an innovation which, unlike many innovations, does that which it is meant to do. It also shows the modern musician giving up all hope of succeeding in evolving an artistic symbol for Nature's realities—in fact, holding up to Nature not a mirror but the recording apparatus. This means unconditional surrender. There may be some comfort in the thought that Beethoven himself failed, even while he was proclaiming his determination to win."

Mr. Ernest Newman was facetious, hearing the symphonic poem at a concert of the London Symphony Orchestra later in October, 1925: "The tame nightingale in the last movement (a gramophone record, 'kindly lent,' as the programme informed us, 'by the Gramophone Company, Hayes') did not communicate the expected thrill. Perhaps the captive bird does not sing with the rapture of the free one. Perhaps the proper romantic associations were lacking; it might have been better had the lights been put out and we had all held hands. But I fancy the explanation is that realism of this sort is a trifle too crude to blend with music. We all remember Mr. Arnold Bennett's 'Card,' who, having bought in the days of his prosperity a painting of a Swiss scene with a church tower in it, and still having enough of the Five Towns left in him to want to fortify the beautiful with the useful, had a real clock face inserted in the tower to tell him and the world the time. Since then we have read of Mr. Harry Leon Wilson's little boy, who used to gaze with a blend of fascination and terror on a picture of a lion in a cage, the bars of the cage being real, inserted in the

*The *buccina* (or *bucina*) was a Roman war trumpet, spiral and gibbous. It was played by laying it over the bucinator's shoulder. The instrument was also used for indicating the hours of the day and for calling the people to the assemblies for making or repealing laws. Ovid calls Triton's shell a *bucina*. The Roman *tuba*, a wind instrument, a trumpet, used especially in the army, was straight. The *cornu*, a trumpet of horn, was curved.

frame; the great thing was to put your fingers behind the bars and half hope, half fear that the lion would go for them. Musical realism of the Respighi type has the same queer attractiveness and the same drawbacks. Of course, if the public likes it, it can be extended indefinitely. We may yet live to see the evening when the Pastoral Symphony will be given with real running water in the slow movement, nightingale by the Gramophone Company, quail by Messrs. Fortnum and Mason."

"The Pines of Rome" was conducted by Mr. Toscanini at concerts of the Philharmonic Society, New York, on January 14, 15, 1926. Mr. Respighi conducted it at concerts of the Chicago Symphony Orchestra on January 29–30, 1926, when he played his new Piano Concerto and conducted his Second Suite of "Old Dances and Airs for the Lute."

His first appearance in this country was at a concert of the Philharmonic Society, New York, on December 31, 1925, when he played his new concerto. Mr. Mengelberg conducted. Respighi then gave Mr. Lawrence Gilman, the editor of the Philadelphia Orchestra's Programme Books this information: "While in his preceding work, 'The Fountains of Rome,' the composer sought to reproduce by means of tone an impression of Nature, in 'The Pines of Rome' he uses Nature as a point of departure in order to recall memories and visions. The century-old trees which dominate so characteristically the Roman landscape become testimony for the principal events in Roman life."

This symphonic poem is in four connected sections. They are based upon this programme, printed as preface to the score:

"1. The Pines of the Villa Borghese (Allegretto vivace, 2-8). Children are at play in the pine-grove of the Villa Borghese, dancing the Italian equivalent of 'Ring Around A-Rosy'; mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and they disappear. Suddenly the scene changes to—



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"2. The Pines Near a Catacomb (Lento, 4-4; beginning with muted and divided strings, muted horns, *p.*). We see the shadows of the pines which overhang the entrance to a catacomb. From the depths rises a chant which re-echoes solemnly, sonorously, like a hymn, and is then mysteriously silenced.

"3. The Pines of the Janiculum (Lento, 4-4; piano cadenza; clarinet solo). There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings (represented by a gramophone record of a nightingale's song heard from the orchestra).

"4. The Pines of the Appian Way (Tempo di marcia). Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet's phantasy appears a vision of past glories; trumpets blare, and the army of the consul advances brilliantly in the grandeur of a newly risen sun toward the sacred way, mounting in triumph the Capitoline Hill."

It will be observed that a nightingale sings in the third section. The bird is represented in the score by "No. R. 6105 of the 'Concert Record Gramophone.' " The song, occurring at the end of the section, is introduced by the clarinet tune heard at the beginning of the movement. The gramophone solo is accompanied by muted and trilling violins, the harp, and a chord for violas and violoncellos.

Respighi first studied music with his father. Entering the Liceo Musicale in Bologna, he studied the violin with Federico Sardi, composition with Giuseppe Martucci. He also had lessons from Luigi Torchi. Graduated in 1901, he visited foreign lands. Living for a time in Russia, he studied at Leningrad with Rimsky-Korsakov; later in Berlin, with Max Bruch. He was appointed professor of composition at the Liceo Musicale, Bologna. In 1913 he began to teach composition at the Royal Academy of Saint Cecilia at Rome.

The following compositions by him have been performed at concerts of the Boston Symphony Orchestra in Boston:

1920. November 12, "Fountains of Rome"; November 26, "Fountains of Rome."

1923. April 20, Ballade of the Gnomides*; May 4, "Fountains of Rome"; October 26, First Suite of "Old Dances and Airs for the Lute."†

1924. December 12, First Suite "Old Dances and Airs for the Lute."

1925. January 9, Concerto Gregoriano for violin (Albert Spalding, violinist).

1926. February 12, "Pines of Rome."

*Performed at an extra concert of the Boston Symphony Orchestra, in Boston, on March 26, 1923.

†First performed in Boston by the "Scala" Orchestra, led by Mr. Toscanini, at the Boston Opera House, January 21, 1921.

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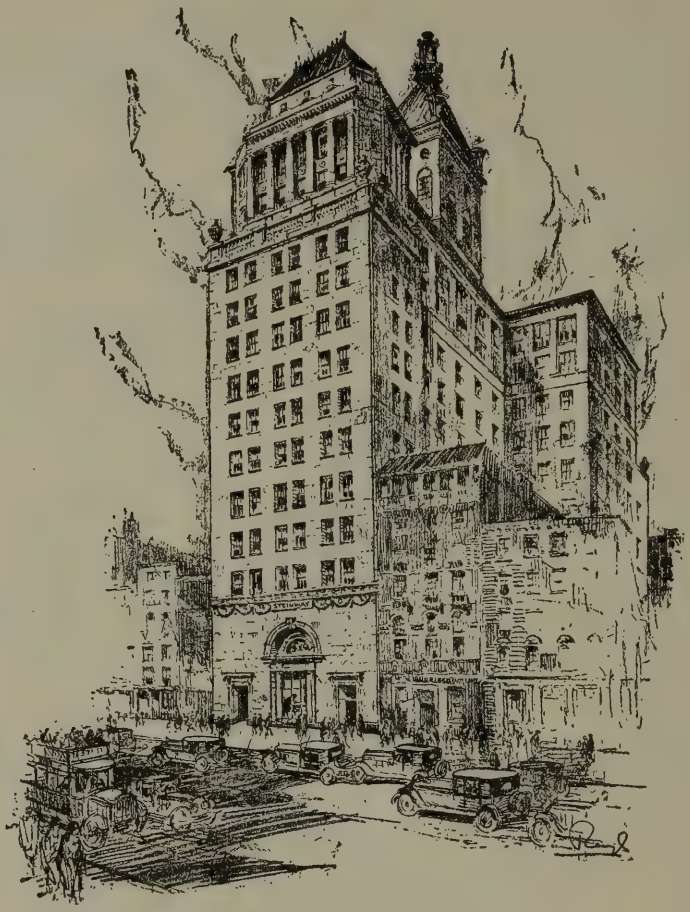
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Diamond, S.	Erkelens, H.		Seiniger, S.	Zung, M.

Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhape, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

Bedetti, J.	Zighera, A.	Langendoen, J.	Stockbridge, C.	Fabrizio, E.
Keller, J.	Barth, C.	Belinski, M.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Vondrak, A.	Gerhardt, G.	Frankel, I.	Demetrides, L.	Oliver, F.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Allegra, E.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.		Bettoney, F.
		E-Flat Clarinet.	
		Vannini, A.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Rochut, J.
Schindler, G.	Gebhardt, W.	Perret, G.	Adam, E.
Neuling, H.	Van Den Berg, C.	Schmeisser, K.	Hansotte, L.
Lorbeer, H.	Lannoyo, M.	Mann, J.	Kenfield, L.
		Kloepfel, L.	

Tuba.	Harps.	Timpani.	Percussion.
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.
	Caughey, E.	Polster, M.	Sternburg, S.
			Zahn, F.

Organ.	Piano.	Celesta.	Librarian.
Snow, A.	Sanroma, J.	Fiedler, A.	Rogers, L. J.



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EIGHTH CONCERT

THURSDAY EVENING, MARCH 25

AT 8.00

PROGRAMME

Bach Concerto No. 2 in F major, for Violin, Flute, Oboe and Trumpet (Edited by Felix Mottl)

(Messrs. BURGIN, LAURENT, GILLET, MAGER)

I. Allegro moderato.
II. Andante.
III. Allegro.

Grieg . . . Concerto for Pianoforte in A minor, Opus 16

I. Allegro molto moderato.
II. Adagio.
III. Allegro moderato molto e marcato.

Ravel "Ma Mère l'Oye" ("Mother Goose") Five Children's Pieces

I. Pavane de la Belle au Bois Dormant.
(Pavane of Sleeping Beauty.)
II. Petit Poucet (Hop o'my Thumb)
III. Laideronnette, Impératrice des Pagodes.
(Laideronette, Empress of the Pagodas.)
IV. Les Entretiens de la Belle et de la Bête.
(Beauty and the Beast Converse.)
V. Le Jardin Féerique.
(The Fairy Garden).

De Falla . . Three Dances from the Ballet, "El Sombrero de très picos." ("The Three-Cornered Hat")

I. The Neighbors.
II. Dance of the Miller.
III. Finale Dance.

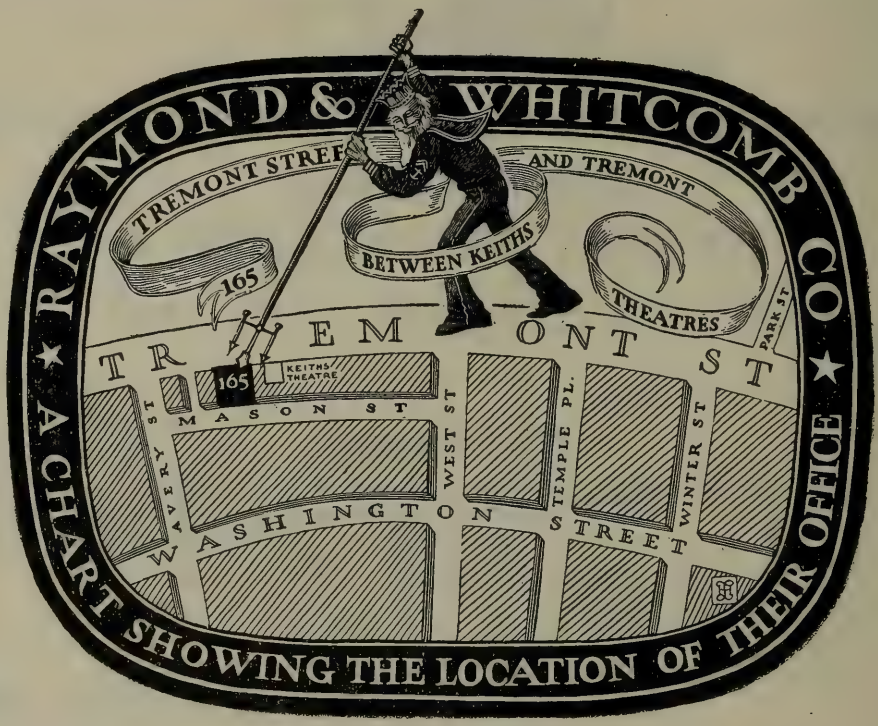
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(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750)

This composition is the second of the six Bradenburg concertos. Completed March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Bradenburg, the youngest son of the Great Elector by a second wife. The prince was provost of the Cathedral at Halberstadt. He was a bachelor, and he lived now at Berlin and now on his estate at Malchow. Fond of music, and not in an idle way, he was extravagant in his tastes and mode of life, and often went beyond his income of nearly fifty thousand thalers. He met Bach—some say at Carlsbad—in 1718 or 1720, and asked him to write some pieces for his private orchestra, which contained players of high reputation.

Bach sent the pieces entitled "Concerts avec Plusieurs Instruments" to Berlin, with a dedication in French. This dedication was probably written by some courtier at Cöthen, where Bach was then living. Nothing is known about the reception, nor is it known whether they were ever played at the palace of the prince. It was his habit to catalogue his music; but the name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos, were recorded. Spitta thinks that the pieces were probably included in miscellaneous lots, as "77 concertos by different masters for various instruments at 4 ggr (al-



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together 12 thlr, 20 ggr)"; or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Bradenburg concertos came into the possession of J. P. Kirnberger. They were then owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

In the dedication to "Son Altesse Royalle, Monseigneur Crêtien Louis, Marggraf de Bradenburg, etc., etc.," dated Cöthen, March 24, 1721, Bach entreated the Margrave "very humbly" "not to judge the imperfections of the concertos by the severity of that fine and delicate taste which every one knows that he possesses; but rather to see in them, by his kind consideration, the profound respect and the very humble allegiance which they seek to convey."

The original autograph bears the title "Concerto 2do à 1 Tromba, 1 Flauto, 1 Hautbois, 1 Violino concertati, è Violini, 1 Viola è Violone in Ripieno con Violoncello è Basso per il Cembalo."

The original version has seldom been used, mainly on account of the high range of Bach's music for the trumpet. Kretzschmar suggested instead of the trumpet a second violin rather than the C clarinet or the lower octave of trumpet. Felix Mottl divided the trumpet part between two trumpets. He used the lower octaves in the extreme high passages and he added wood-wind instruments and horns. This version was played for the first time in Boston at a Symphony concert, December 28, 1901, Mr. Gericke, conductor.

Mr. Rabaud, when he conducted the concerto in Boston (March 14–15, 1919), gave the music for solo trumpet to two trumpets; otherwise the score of Bach is followed.

I. Allegro, alla breva, F major.

II. Andante, D minor, 3-4. The movement is based on a subject that is given first to the solo violin. Scored for flute, oboe, violin, violoncello, and harpsichord.

III. Allegro assai, F major, 2-4.

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"The limitations of the trumpet cause the subject of the first movement to have rather an Italian air, as it was inevitable to base the passages alloted to it mainly on the component notes of a chord; otherwise that instrument does its best to play the same type of passages as the violins. The middle movement is a kind of quartet between the flute, hautboy, violin, and violoncello; and the last a showy movement in which the trumpet figures very gaily, and has a part which is almost unplayable in modern times owing to the extreme altitude to which it is called to rise."—C. Hubert H. Parry's "Johann Sebastian Bach."

Mottl said in the preface to his edition published in 1901: "Perhaps a talented builder will invent an instrument which, keeping the quality of the trumpet, may provide the means of performing the original score. In that case, of course, my arrangement must be instantly ignored."

The second Bradenburg concerto was played under Richard Strauss's direction at the third symphony concert of the Royal Orchestra, Berlin, in the fall of 1909. Before the performance he sent a statement to the newspapers. We quote from the translation made at the time by the Berlin correspondent of the *Musical Courier* (New York).

"The concerto has been arranged for concert purpose by Phillipp Wolfrum, a prominent Bach connoisseur, and has been provided with an independent solo part for cembalo and with manifold nuances. Unfortunately Wolfrum has retained the original voice for the high trumpet in F and such a high F trumpet does not exist. On what

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*Valse caprice. Op. 16, No. 1 (Victor record, No. 604)	.40
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instrument the part was performed in Bach's time is beyond our knowledge. My father was of the opinion that this high Bach trumpet was a kind of high-pitched clarinet made of metal; hence the name clarini, as the trumpet was formerly called. The so-called Bach trumpets in use to-day, quite aside from the fact that they could not produce the high notes called for in this concerto, are in any case too blatant to be employed in such a delicate work of the chamber music style. The various elaborates of this concerto help themselves out of the difficulty by simply having the high parts of the trumpet played an octave lower, but this certainly was not in accordance with Bach's views, as thereby a middle voice was made out of an upper voice. Now I have hit upon the idea of having the high solo parts of the F trumpet played by the piccolo-heckelphone, which has been recently invented by Wilhelm Heckel, of Biebrich on the Rhine; this instrument, although it has a good deal of oboe character, seems to me to be a good equivalent. As it is used in the tutti parts together with the trumpet, which is played an octave lower, and as it is moreover doubled by two C clarinets, a sound effect is produced which is as original as it is antiquated and it probably comes very near to Bach's intentions. In the last movement, however, which consists chiefly of solo effects, I was forced to give the entire trumpet part to the piccolo-heckelphone and to write a totally new trumpet voice, which is partly played in unison with the solo violin, solo flute and solo oboe. If I have deviated here from Bach's letter of the law, I believe that I have acted in accordance with his spirit. This new arrangement, which is the result of manifold experiments, probably produces the impression wished by Bach nearer than any other, at least until some ingenious instrument maker has invented a high trumpet which is adapted to the chamber music character of the work and can easily be used as solo instrument along with the violin, flute and oboe, without drowning out all the other independent voices." The correspondent added: "The new piccolo-heckelphone was discriminately and effectively employed, although it did not stand out in very bold relief in contrast to the other instruments. The modern grand piano which Wolfrum has made use of in the work seemed oddly out of place, however."

Concerto in A minor, for Pianoforte, Op. 16

Edvard Hagerup Grieg

(Born at Bergen, Norway, June 15, 1843; died at Bergen, September 4, 1907.)

This concerto was composed in the summer of 1868 in the village of Söllerød, Denmark, where Grieg was spending his vacation. His home was then at Christiania, Norway, where he was conductor of the Philharmonic Society. The first performance took place at Copenhagen in 1869. Edmund Neupert was the pianist. Grieg revised the concerto several times. A few months before his death he was rescoring it in part.



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"Ma Mère l'Oye," 5 Pièces Enfantines ("Mother Goose,"* Five Children's Pieces) Joseph Maurice Ravel.

(Born at Ciboure, Basses Pyrénées, March 7, 1875; now living in Paris)

These pieces were originally composed in 1908 for pianoforte (four hands), and for the pleasure of the children, Mimie and Jean Godebski, to whom they were dedicated when the pieces were published in 1910. They were first performed at a concert of the Société Musical Indépendante, Salle Gaveau, Paris, on April 20, 1910. The pianists were Christine Verger, six years old, and Germaine Duramy, ten years old.

Towards the close of 1911 Ravel made a little ballet out of these pieces, and the dances were arranged by Mme. Jeanne Hugard. The ballet was performed on January 28. 1912, at the Théâtre des Arts, Paris. Jacques Rouché, now the Director of the Paris Opéra, produced the ballet, and Gabriel Grovlez conducted the orchestra. There was a Prelude to five tableaux, and there was an Apotheosis. The tableaux were: 1. Danse du Rouet et Scène. 2. Pavane de la Belle au Bois Dormant. 3. Les Entretiens de la Belle et la Bête. 4. Petit Poucet. 5. Laideronnette, Impératrice des Pagodes. The Apotheosis was entitled "Le Jardin Féerique." The characters of the ballet were Florine, La Belle, La Fée, Le Prince Charmant, Le Serpentin Vert, Laideronnette, La Bête, Two Gentlemen, a Maid of Honor, Two Ladies of the Bedchamber, Pagodes, Pagodines, Tom Thumb and his six brothers, three birds, three little Negroes, and Love.

The orchestral version performed at these concerts was made from the pianoforte pieces.

*Mother Goose in English does not tell fairy tales.—Ed.



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The suite is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, two bassoons (the second interchangeable with a double-bassoon), two horns, kettledrums, bass drum, cymbals, triangle, tam-tam, jeu de timbres (à clavier), bells, celesta, harp, and the usual strings.

"Laideronnette, Empress of the Pagodes." The French give the name "pagode" to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language.* A "laideron" is an ugly young girl or young woman. There is this quotation from "Serpentin Vert" by the Countess Marie Catherine d'Aulnoy (1650?–1705), who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The pagodes and pagodines began to sing and play on instruments; some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with a curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal diamonds, emeralds, etc. The ruler was an unseen monarch, —the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

Mouvement de March, 2-4. There are eight measures of introduc-

*"Pagoethaes, Idols or vgly representations of the Deuill, adored by the Indians." Sir Thomas Herbert's "Relation of Some Yeares Travels into Africa, and the greater Asia" (London, 1634—).

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tion. The piccolo gives out the first motive. A second theme is announced by the oboe and continued by the flute. There is another subject for wood-wind, celesta, and harp. After this the material of the first part returns.

IV. "The Conversations of Beauty and the Beast." Quotations from Mme. Leprince de Beaumont are given:—

"When I think how good-hearted you are, you do not seem to me so ugly."
"Yes, I have, indeed, a kind heart; but I am a monster."
"There are many men more monstrous than you."
"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."

.

"Beauty, will you be my wife?"
"No, Beast!"
"I die content since I have the pleasure of seeing you again."
"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très Modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double-bassoon. The two subjects are combined. At the end a solo violin plays the theme of the middle section.

* * *



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Sonata in A major Scarlatti
Andante con Variazioni in F minor Haydn
Des Abends } from "Phantasiestücke"
Aufschwung } Schumann

II.

Sonate in B minor, Op. 58 . . Chopin
Allegro maestoso
Scherzo
Largo
Finale

III

Reflets dans l'eau Debussy
La sérénade interrompue Debussy
Omaggi Malipiero
I. "A un pappagallo" II. "A un elefante"
III. "A un idiota"
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Danse Rituelle du Feu, from "El Amor Brujo" DeFalla
El Puerto } from "Iberia" . . . Albeniz
Triana }

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When Ravel was about twelve years old, his parents decided that he should be a musician. He was admitted into the Paris Conservatory in 1889, and he entered Anthiome's preparatory class for pianoforte. In 1891 he was awarded a first medal. He studied for four years in the class of Bériot, and took lessons of Hector Pessard in harmony, André Gédalge in counterpoint and fugue, and in 1897 of Gabriel Fauré in composition. In 1901 the second grand *prix de Rome* was awarded him for the cantata "Myrrha." The two years following did not favor him. In 1904 he did not compete, but in 1905 he applied, and was not allowed to be a contestant. This refusal made a great stir in Paris. Many articles appeared in the journals, and it is said that the unfairness shown toward a pupil that had taken a second *prix de Rome* had much to do with the nomination of Fauré as Director of the Conservatory.

"Sites Auriculaires" (1896) and the overture "Shéhérazade" (1898) and other works were heard at concerts of the Société Nationale de Musique, and the String Quartet, played on March 5, 1904, and the three songs, "Shéhérazade," with orchestra, May 17, 1904, excited great attention. The five pianoforte pieces, "Miroirs," were first played on January 6, 1906, by Richardo Vinès at a concert of the Société Nationale. The "Histoires Naturelles," five songs (prose by Jules Renard) with pianoforte, were the subject of violent discussion. Camille Mauclair wrote that his "musical humor" was to be likened unto that displayed by Jules Laforgue in symbolical verse. One of the "Miroirs," "Une Barque sur Océan," orchestrated, had little success, February 3, 1907, at a Colonne concert; but the "Rapsodie Espagnole" (December 19, 1909) was favorably received. Among the more important works since then are "L'Heure Espagnole," opera in one act; "Gaspard de la Nuit," three pieces after Aloysius Bertrand for pianoforte; Introduction et Allegro for harp and other instruments; "Daphnis et Chloé," ballet; and the "Mère l'Oye" suite.



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THREE DANCES TAKEN FROM THE BALLET "THE THREE-CORNERED HAT" ("EL SOMBRERO DE TRES PICOS") . . MANUEL DE FALLA

(Born at Cadiz, November 23, 1877; now living)

I. The Neighbors. II. The Miller's Dance. III. Final Dance.

The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side drum, bass drum, cymbals, triangle, xylophone, tam-tam, castanets, celesta, harp, piano, and the usual strings.

"When the Russian Ballet visited Spain, Serge de Diaghilev was so much interested in the work of de Falla that he commissioned him to write a ballet on the subject of Alarcón's novel, 'El Sombrero de Tres Picos.'"

This ballet "The Three-cornered Hat" was performed for the first time on any stage by the Russian Ballet at the Alhambra, London, on July 23, 1919. The scenario was arranged by Martinez Sierra; the stage settings and costumes were designed by Pablo Picasso. The Miller, Léonide Massine; the Corregidor, Léon Woisikovsky; the Miller's Wife, Thamar Karsavina; the Corregidor's Wife, Miss Grantzeva; the Dandy, Stanislas Idzikovsky; the Singer, Zoia Rosovsky. Ernest Ansermet conducted.

Joaquin Turina says (*The Chesterian,* May, 1920) that the first version of "The Three-cornered Hat" was produced at the Eslava Theatre, Madrid, under the title of "El Corregidor y la Molinera." Turina was then conducting this theatre's orchestra. The "pantomime" of de Falla was accompanied by only seventeen players. "The composer was confronted with one great difficulty, and that was to follow musically the action of the play without spoiling the unity of his score. The music therefore continually reflected a certain anxiety on the composer's part, as if he were trying to disentangle himself, so to speak, from the external network. The transformation of the 'pantomime' into a ballet at once cleared away all these difficulties. This is quite natural, for in the new version the

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action became reduced to a strictly indispensable minimum, and the dances became predominant, those already existing being considerably amplified."

Turina finds the Miller's Dance the most interesting, "because of its typically Andalusian character, its fascinating rhythm which is like an affirmation of southern art, and its Moorish character." In the Final Dance the jota and the folk theme called *vito* are introduced.

The *Daily Telegraph* (July 24) said of the ballet:—

"Over the whole brisk action is the spirit of frivolous comedy of a kind by no means common only to Spain of the eighteenth century. A young miller and his wife are the protagonists, and if their existence be idyllic in theory, it is extraordinarily strenuous in practice—chorographically. But that is only another way of saying that M. Massine and Madame Karsavina, who enact the couple, are hardly ever off the stage, and that both of them work with an energy and exuberance that almost leave one breathless at moments. The miller and his wife between them, however, would scarcely suffice even for a slender ballet plot. So we have as well an amorous Corregidor (or Governor), who orders the miller's arrest so that the way may be cleared for a pleasant little flirtation—if nothing more serious—with the captivating wife. Behold the latter fooling him with a seductive dance, and then evading her admirer with such agility that, in his pursuit of her, he tumbles over a bridge into the mill-stream. But, as this is comedy, and not melodrama, the would-be lover experiences nothing worse than a wetting, and the laugh, which is turned against him, is renewed when, having taken off some of his clothes to dry them, and gone to rest on the miller's bed, his presence is discovered by the miller himself, who, in revenge, goes off in the intruder's garments after scratching a message on the wall to the effect that 'Your wife is no less beautiful than mine!' Thereafter a "gallimaufry of gambols' and—curtain!"

For the following information about de Falla we are indebted to "The Music of Spain" by Carl Van Vechten (N.Y. 1918):—

De Falla studied harmony with Alejandro Odero and Enrique Broca. Going to Madrid he took pianoforte lessons of José Trigo and studied composition with Felipe Pedrell. Before de Falla was fourteen the Madrid Academy of Music awarded him the first prize for pianoforte-playing. Between 1890 and 1904 he was busy as a virtuoso and a composer. In 1907, going to Paris, he was befriended by Debussy and Dukas. At that time his only published works were Quatres Pièces Espagnoles: Aragonesa, Cubana, Montañesa, and Andaluza for the pianoforte; and three songs: Les Colombes, Chinoiserie, and Seguidille (words by Gautier). He made



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his début in Paris as a pianist in 1910. The next year he played in London. In 1905 his opera "La Vida Breve" won a prize in Madrid. The opera was produced at Nice on April 1, 1913. An American, Lillian Grenville, took the part of Salud. This opera was given at Madrid on November 14, 1914. De Falla returned to Spain when the World War broke out. His second work for the stage, an opera, "El Amor Brujo," was produced at Madrid on April 15, 1915. It failed. "The composer suppressed the spoken and sung parts, enlarged the orchestration, and made of it a symphonic suite, 'semi-Arabian' in style. Pastera Imperio, too, has used this music for her dances."

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De Falla and his pupil, Miss Rosa Garcia Ascott, played in Paris on June 3, 1920, his transcription of "Night in Spanish Gardens" for two pianofortes. On May 29, 1920, in Paris, Mme. Madeleine Greslé sang in Spanish "Seven Spanish Folk-Songs" arranged by de Falla, who accompanied her. In 1920 he was said to be at work on "El retablo de Maese Pedro," attempting to set music to an episode in "Don Quixote." He has written a Fantasia for pianoforte. His "Seguidilla" was sung in Boston by Mme. Eva Gauthier, March 21, 1920.

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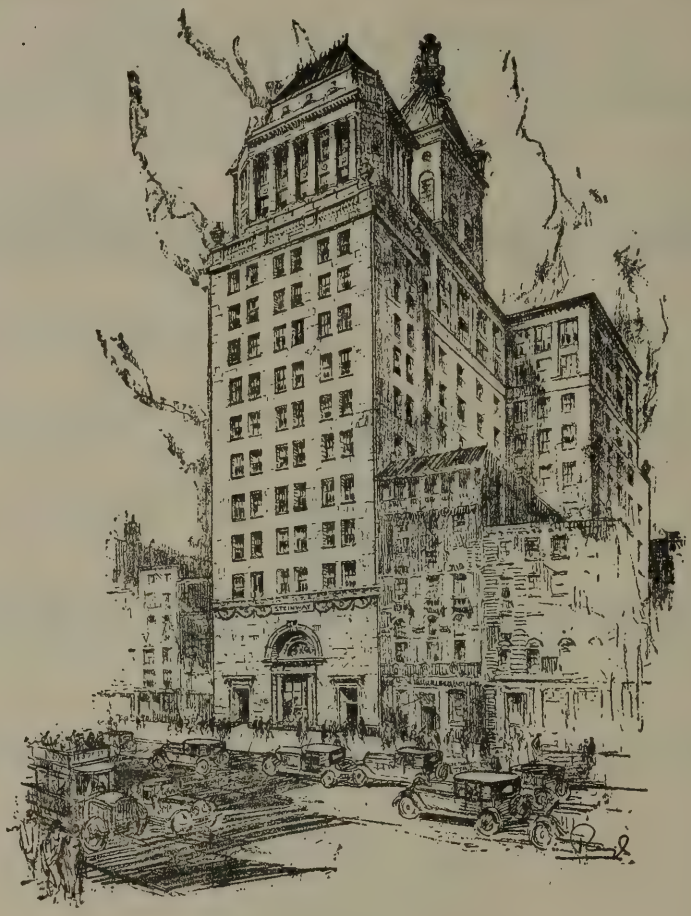
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THURSDAY EVENING, APRIL 29

AT 8.00

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Mozart Symphony in D major, No. 35 (Koechel 385)

I. Allegro con spirito.
II. Andante.
III. Menuetto; Trio.
IV. Finale: Presto.

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Tchaikovsky Symphony No. 4 in F minor, Op. 36

I. Andante sostenuto; moderato con anima (in movimento di valse).
II. Andantino in modo di canzona.
III. Scherzo; pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

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WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This symphony was composed by Mozart at Vienna in July and August, 1782. His father, Leopold, asked him to write music for some festival occasion at the house of Sigmund Haffner, the rich merchant and burgomaster at Salzburg, who has been characterized as "an excellent and patriotic man, who deserved well of Salzburg by reason of his large bequests." The Haffners were interested in the young Mozart, who had written in July, 1776, the "Haffner" Serenade in D major, and a march in D major, for the wedding of Elisabeth Haffner, who was married to F. X. Späth on July 22.

Mozart wrote the symphony in great haste. His opera "Die Entführung aus dem Serail" had just been performed for the second time, and he was busy arranging parts of it for wind instruments, a task that gave him much trouble; he was composing a Serenade in C minor (K. 388); and he was passionately in love with Constanze Weber, whom he married on August 4. He wrote the symphony in less than a fortnight and sent a movement, when it was ready, to his father. At first the work was in the form of a serenade; a march was the introductory movement, there were two minuets. Apparently flutes and clarinets

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were not at first employed. On August 7, Mozart wrote to his father: "I sent you yesterday a short march. I only hope that it will arrive in time and be to your taste. The first allegro must go in a fiery manner; the last as fast as possible."

The symphony was performed at a concert given by Mozart in Vienna on March 22, 1783. When Mozart received the manuscript from his father he expressed himself as "surprised." He cut out the march and one of the minuets, and afterwards added flutes and clarinets. The concert was a brilliant success. The programme was made up of instrumental and vocal music by Mozart, who improvised on the pianoforte, "because there was one there," a fugue, variations on an aria from Paësiello's opera "Die Pseudo-Philosophen" and on "Unser dummer Pöbel Meint" from Gluck's "Pilgrimme von Mekka." The Emperor was present and was greatly pleased. As it was his custom to send money in advance when he went to a concert, he sent Mozart twenty-five ducats. The receipts in all were about 1,600 florins. Mozart wrote to his father that if it had not been for the custom of the Emperor to send money before he came to a concert, Mozart might with every reason have expected a larger sum from him, "for his satisfaction was boundless."

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettledrums, and the usual strings.

I. Allegro con spirito, D major, 2-2. The movement is a continuous treatment of an energetic theme immediately announced. The first section is not repeated and the working-out section is short.

II. Andante, G major, 2-4. The movement is in the simplest song form.

III. Menuetto, D major, 3-4. In the trio there is a slight reminiscence of an aria from Mozart's "La finta giardiniera" written for the

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Munich Carnival of 1775 and performed at Frankfort in 1789 as "Das verstellte Gärtnermädchen."

IV. Finale, Presto, D major, 4-4. A lively movement in rondo form.

The symphony was played in Boston at concerts of the Orchestral Union December 21, 1859, and May 1, 1861. No doubt there were earlier performances. The first performance by the Boston Symphony Orchestra was on January 10, 1885; the last on March 30, 1923, when Bruno Walter conducted as a guest.

"Paysages Franciscains" ("Franciscan Landscapes"): Three Pieces for Orchestra . . Henri Constant Gabriel Pierné

(Born at Metz on August 16, 1863: now living in Paris.)

These pieces were composed in the summer of 1918. They were performed for the first time at a Colonne Concert in Paris, Pierné conductor, on February 28, 1920. The music was suggested by passages from Johanns Joergensen's "Pélerinages Franciscains." The title-page bears this motto: "And blessed be Thou, O Lord, for the white and lonely road that leads me faithfully to the white cities of distant mountains."

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I

In the Garden of Saint-Claire—Convent of San Damiano

"The church of San Damiano* is very dark, for evening falls. The air is shot with gold behind the delicate leaves of the olives. The fountain murmurs below the rampart. I hear far over the green fields the monotonous cry of the cuckoo, and bells sound vaguely, as if in sleep. The smoke of houses ascends quietly upwards, in the transparent air, as a cloud of incense mounting towards the throne of the Lord."

II

The Olives of Assisi's Plain—Autumn Twilight

"Yes, it is, indeed, the melody I heard rising above the olive trees around about Assisi in the clear autumnal evening. I see again the boundless plain, marvellously green, encompassed by mountains which shrink in the blue evening's mist to efface themselves at last, blended with the clouds of pale gold, under the rim of a twilight sky. A mighty sunbeam falls on this green plain as on a green sea. The scattered white dwellings shine as a fleet of brilliant sails."

III

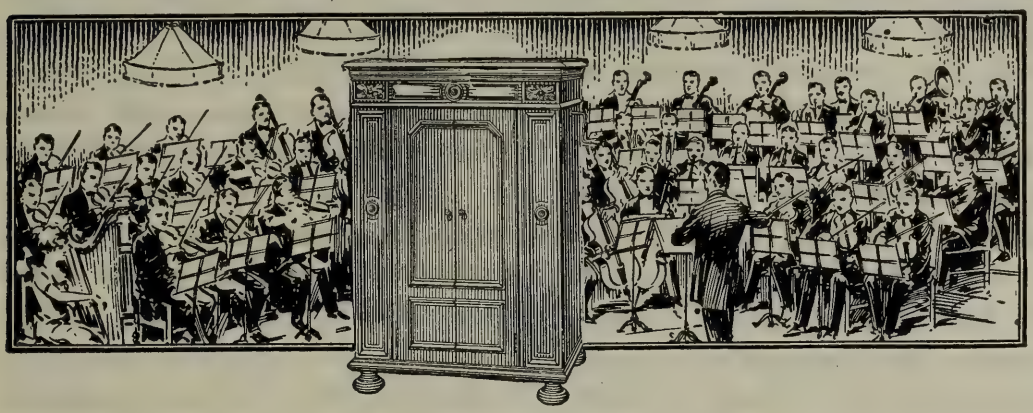
On the Road of Poggio-Bustone

Women are on the church square, come together in a pilgrimage. There is chanting in the church. A banner of the Virgin comes into the sunlight. It is borne by young girls in white and by women clad in glistening folk-dress, like a field of Holland's tulips. A sturdy fanfare breaks the peace. To these outbursts the monotonous cantiques of shepherd girls respond.

The score of the complete work calls for these instruments: 3 flutes (one interchangeable with piccolo), 2 oboes, English horn, 3 clarinets, 2 bassoons, double bassoon, 4 horns, 2 trumpets, 2 cornets-a-pistons, 3 trombones, bass tuba, kettledrums, side drum, bass drum, cymbals, tam-tam, bells, 2 harps, celesta, and strings.

René Brancour, hearing these pieces, found Pierné inspired by the "delicious, unutterable exaltation of refreshing peace, of tranquil ecstasy, of serene aspirations," spoken of by Georges Lafenestre describing the basilica of Assisi.

*It was while praying before a crucifix in the church of San Damiano that St. Francis heard a voice: "Rebuild my church." Thinking the reference was to the church where he was kneeling, he took bales of cloth from his father, sold them, and took the proceeds to the priest of the church, who refused the money. In this convent, into which women are not allowed to enter, is the ivory pyx in which Saint Chiara (Claire) carried the sacrament, and thus discomfited the invading Saracens.



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Pierné is known in Boston chiefly by his "Children's Crusade," though chamber music by him has been played, and the Overture and Biscayan Rhapsody from his music to Pierre Loti's play "Ramuntcho."

Pierné's family, which was musical, went to Paris in 1870, when the Franco-Prussian War broke out. He entered the Paris Conservatory of Music, where he studied with Marmontel, Lavignac, and Émile Durand. In 1879 he was awarded the first prize for pianoforte-playing. He then studied the organ with César Franck, and composition with Massenet. In 1881 he took the first prize for counterpoint and fugue; in 1882 the first prize for organ-playing, also the first grand *prix de Rome* with his cantata "Edith." From 1890 to 1898 he was organist of Ste. Clotilde, Paris (successor to César Franck). In 1903 he became assistant conductor of the Colonne Concerts; on May 21, 1910, he was appointed conductor of them, at the death of Colonne. He holds this position today. He has been an active and versatile conductor. His familiar Serenade (piano) was written when he was twelve years old.

OPERAS: Le Chemin d'amour (1883, MS.); Les Elfes (1883); Don Louis (1886, MS.); Lizarda (1893, MS.); Le Coupe enchantée (Paris, 1895; revised, 1905); On ne badine pas avec l'amour (Paris, 1910); Vendée (Lyons, 1897); La Fille de Tabarin (1901, Mary Garden as the heroine); Salomé (pantomime, Loie Fuller, 1895); Le Collier de saphirs (Spa and Paris, 1891); Les joyeuses commères de Paris (Paris, 1892); Bouton d'or (Paris, 1893); Le Docteur Blanc (Paris, 1893).

STAGE MUSIC for Yanthis (1894), Izeyl (1894), La Princesse Lointaine (1895), La Samaritaine (1897), Crawford's Francesca da Rimini (1902), Ramuntcho (1908), Le Diable Galant (1913), Cydalise, ou le Chèvrepied (1909).

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ORATORIOS: La Nuit de Noël de 1870 (1895), Les Enfants a Béetléem (1907), La Croisade des Enfants (1902), François d'Assisi (1898), the Choral Symphony, L'an Mil (1898).

For Lavignac's "Encyclopédie Musicale," he wrote the history of instrumentation.

In 1918 he was offered the position of conductor of the Boston Symphony Orchestra. His engagements in Paris prevented his acceptance.

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His orchestration of Franck's Prelude, Chorale, and Fugue was performed in Boston by the Boston Symphony Orchestra on October 8, 1920; the Overture and Biscayan Rhapsody from his music to Lotis "Ramuntcho" was performed by this orchestra on January 27, 1921. (The Rhapsody had been played by the Boston Orchestral Club, Mr. Longy conductor, on January 26, 1910.)

Pierné's Sonata for violin and piano was first played in Boston by Hugh Codman and Jessie Davis on November 20, 1902; his Pastorale Variée for wind instruments by the Longy Club on November 17, 1904.

His "Children's Crusade" was produced in Boston by the Cecilia Society on February 26, 1907.

ENTR'ACTE

ROLL OF THE DRUM: A DREAM OF STRANGE RITES

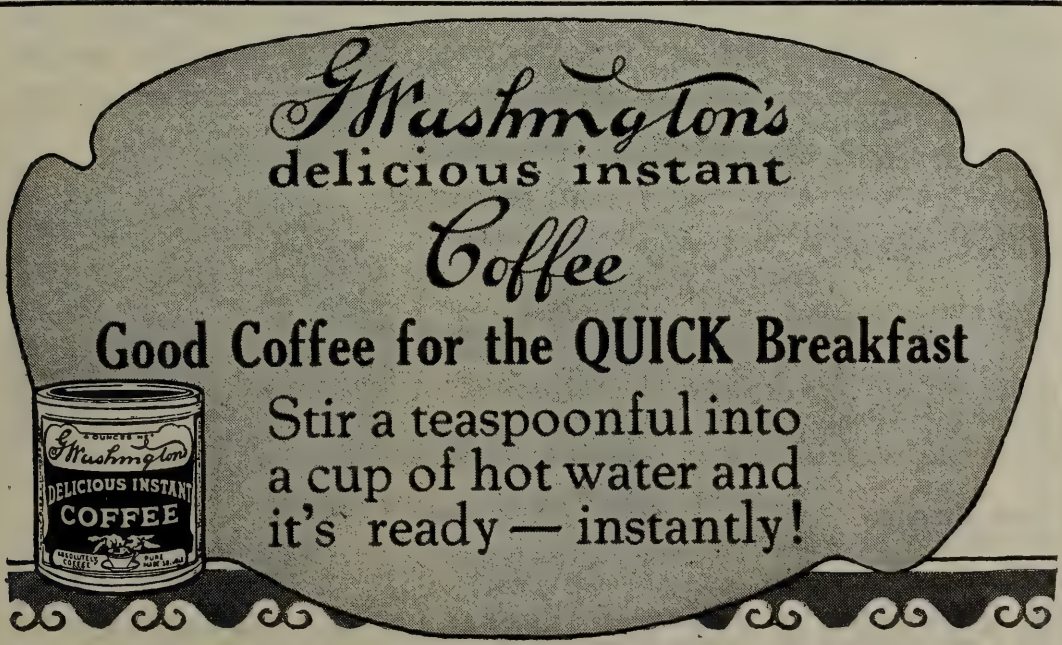
By Elinor Mordaunt

(Sunday *Times*, London, November 22, 1925)

The wind is blowing up the square from the river, up the river from the sea, with a sound like guns—like drums. The swishing of the trees in the square, driven to and fro past the lights in a haze of rain—is like the swish of palms, the swish of tropical seas on coral reefs.

In a queer maze with the memories which it brings to me, that sound of wind like drums, broke into, borne down by—then again itself bearing into, bearing down—the sound of drum: "Thrum—thrum—thrum: tum-tum-tum"—I fling on a cloak and go out into the square, wild with driven leaves, pushing my way against the wind, to find at the corner of the river end of the square, a detachment of the Salvation Army band: a man and boy with drums, others gathered round silent.

A moment or two more and it is all spoilt—for me at least—by the blare of cornets.



There is an accordion, too. But that does not matter. I have seen strange sights enacted to the notes of the accordion; a naked man heading a procession, swinging his body from side to side so that it almost touches the ground, swinging it backwards and forward, swinging his accordion with it: drawing out of it long and weeping notes of wailing and lament; beseeching, triumphs, cruelties: more men in full war dress, painted and scarred, with necklaces of shark's teeth, bearing torches: more men beating drums—streaming from crown to heel with Bird of Paradise plumes—overhead the long, peevish lament of flying-foxes: and a dead Chief, tight wrapped in tapu cloth, stiff and straight, raised upon the hands of women, held upwards at arm's length, borne round and round his own village, set in the heart of a forest by the sea.

* * *

Drums—drums. I came back from the theatre the other night, here in London, half rigid with excitement, moving like a wooden soldier, with the sound of drums in my ears. And now it is the Salvation Army, awaking a world-encircling memory of drums. Drums, drumming the dead back from the Islands of the Blest to join the harvest festivals of the living: drums beaten without ceasing for a month—But, no, not altogether without ceasing; for in the very middle of one night, for some reason or other, the sound broke, waking me from my dreams of drums and running water, sweating and trembling with fear; racked as though the saffron-crested cockatoo of the old sorceress of the d'Entrecaseaux had indeed entered into me, torn the vitals out of me—but that is another tale—by the mere cessation of the sound.

* * *

Drums among the mountains of Fiji; in the Council House of Little Nasurri; I, myself, sitting upon the floor, bent double with fatigue

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from a long day's ride in rain which beat upon me like a flail: before me a long line of girls decked in hanging green weeds, sitting, dancing with their bodies alone; swinging them to and fro with strange gestures of the hands: behind them a line of men, dancing, too, with queer grinning grimaces: behind them, again, drums, infinitely monotonous —Tum-tum-tum-tum: one lantern at my feet, the vast room, seventy yards in length, filled with black shadows and smoke broken by patches of umber light; a circle of light on the shining oiled skins, the white teeth and glancing eye-balls: "tum-a-tum-a-tum" while I swayed as the dancers swayed, drunk with sleep.

Drums in Halmaheira, great deep-voiced drums hung on poles between two men, beaten by a third: a little drum—a licensed fool of a drum—running with them, running upon pattering feet, running in and out, running on in front; turning and running back again: "tum-tum-tum-tum-tum"; and with it all the spirit wail of innumerable flutes.

Clay drums in New Guinea, pinched in like hour glasses, parchmented with iguana skins at the top, beaten upon with the palm of the hand, with the ball of the thumb. Drums wide in the middle, and narrower at either end in Java, bound with crimson silk cords to muffle the sound; held horizontally, beaten with ebony sticks; drums and great gongs, and all the magic of the Gamelan.

Drums calling the faithful to prayer in Zanzibar; nights and days of drumming. The drums of the heathen: the ten different drums of the Ngoma, and among these the two drums for signalling, Teuteu and Rewa; the barrel-shaped drums, Vumi and Chapuo; the woman's drum, the Mshindo; with the wail of the Zomari, a clarinet which sounds



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like a bagpipe; the Kayamba, with its bamboo pipes; the brass gong, Upatu; the Mbiun: the Cherewa; ankle bells and rattles.

The drums and bells of the bull-fighters upon the island of Pemba. The echo of drums from mountain to mountain in the uplands of East Africa—telling what—foretelling what?—God only knows!—Drums—drums—drums all the way. A roll of drums to the Last Post at the end; and, please God, a fine, brave drumming in through the shadowy gates of the world to come.

Symphony in F minor, No. 4, Op. 36 Peter Iljtsch Tchaikovsky

(Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky composed this symphony during the winter of 1877–78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassov. The first draft was finished in May, 1877. He began the instrumentation on August 23, of that year, and finished the first movement September 24. He began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Walter Damrosch conductor.

The Andante and the Scherzo were played in Boston for the first time at a Symphony concert, October 18, 1890. Mr. Nikisch conducted. They were played here at an extra concert of the Symphony Orchestra, March 2, 1892. The first performance in Boston of the whole symphony was by the New York Symphony Orchestra, Walter Damrosch conductor, at the Tremont Theatre, April 20, 1893. The first performance of the whole symphony at a concert of the Boston Symphony Orchestra was on November 18, 1896, Mr. Paur conductor. The Symphony was played at concerts of the Boston Symphony Orchestra in Boston, March 26, 1904, October 21, 1905, October 16, 1909, February 10, 1912, February 14, 1914, March 3, 1916, December 28, 1917, November 25, 1921.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck.

Her maiden name was Frolowsky. She was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died. She was left with eleven children and a fortune of "many millions of rubles." Dwelling at Moscow, fond of music, she admired beyond measure certain works by Tchaikovsky. Inquiring curiously concerning his character as a man and about his worldly circumstances, she became acquainted with Kotek, a pupil of Tchaikovsky in composition. Through him she gave Tchaikovsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt. She sent him three thousand rubles; in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation; but she insisted that they should never meet. They never spoke together; their letters were frequent and intimate. Tchaikovsky poured out his soul to this woman, described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional; was pure in thought and action; a woman that was compassionate, not sentimental.*

The composer wrote to her May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes

*In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indifference, so that Tchaikovsky mourned the loss of the friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.



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the existence of a determined mood. Added to this I am in a very nervous, worried, and irritable state, highly unfavorable to composition and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote August from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejda Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,* I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when you first look at it, therefore do not hurry judgment, but write what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a

* There is reference here to the crazed condition of Tchaikovsky after his amazing marriage to Antonina Ivanovna Milioukov. The wedding was on July 18, 1877. He left his wife at Moscow, October 6. See the Programme Book of the Boston Symphony Orchestra for January 31, 1903 (pp. 721–724).

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metronome costs there at least thirty francs. You are the only conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played pizzicato, the quicker the pace, the better; yet I have no precise idea of what speed can be attained in pizzicato."

* * *

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

I. Andante sostenuto; moderato con anima (in movimento di valse), F minor, 3-4 and 9-8.

II. Andantino in modo di canzona, B-flat minor, 2-4.

III. Scherzo, "Pizzicato ostinato": Allegro, F major, 2-4.

IV. Allegro con fuoco, F major. A Russian folk-tune, "In the fields there stood a Birch-tree," is introduced and varied.

When the symphony was first played at Moscow it did not make the impression hoped for by Tchaikovsky. He wrote to Mme. von Meck from Florence: "The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

He had a peculiar weakness for this symphony. He wrote to Mme. von Meck from Florence, December 8, 1878: "I go back to two years ago, and return to the present with joy! What a change! What has not happened during these years! When I began to work at the symphony I hardly knew you at all. I remember very well, however, that I dedicated my work to you. Some instinct told me that no one had such a fine insight into my music as yourself, that our natures had much in common, and that you would understand the contents of this symphony better than any other human being. I love this child of my fancy very dearly. It is one of the things which will never disappoint me."

Again he spoke of the symphony as "a labor of love, an enjoyment like 'Oniegin' and the second Quartet."

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List of Works performed at these Concerts during the Season of 1925-1926

BACH
Concerto No. 2 in F major, for Violin, Flute, Oboe and Trumpet (Edited by Felix Mottl) — VIII. March 25
(Messrs. Burgin, Laurent, Gillet, Mager)

BEETHOVEN
Symphony No. 4 in B-flat major, Op. 60 — III. December 3
Variations on a Theme by Mozart, "La ci darem la mano" (Arranged for String Orchestra by Michael Press) — V. January 14

BIZET
Suite No. 1 from the Incidental Music to Daudet's Play "L'Arlésienne" — V. January 14

BRAHMS
Symphony No. 1 in C minor, Op. 68 — I. October 15

DEBUSSY
"Prélude à l'Après-Midi d'un Faune" ("The Afternoon of a Faun"), Eclogue by S. Mallarmé — II. November 12

DE FALLA
Three Dances from the Ballet, "El Sombrero de très picos" ("The Three-Cornered Hat") — VIII. March 25

DUKAS
"L' Apprenti Sorcier" ("The Sorcerer's Apprentice") Scherzo (after a ballad by Goethe) — II. November 12

GALLIARD
Sonata in G major (Freely Transcribed for Small Orchestra, by Maximilian Steinberg) — IV. December 17

GILBERT
Symphonic Piece — VII. March 4

GRIEG
Concerto for Pianoforte in A minor, Op. 16 — VIII. March 25
Soloist: Charles Naegele

HAYDN
Symphony in G major, "The Surprise" (B. & H. No. 6) — VII. March 4

IBERT
"Escales" ("Ports-of-Call") — I. October 15

MENDELSSOHN
Symphony in A major, "Italian," Op. 90 — IV. December 17

MOZART
Overture, "The Marriage of Figaro" — I. October 15
Symphony in D major, No. 35 (Koechel 385) — IX. April 29

PIERNÉ
"Paysages Franciscains" ("Franciscan Landscapes") Three Pieces for Orchestra, Op. 43 — IX. April 29

PROKOFIEFF
Third Concerto for Piano, Op. 26 — VI. February 11
Soloist: Serge Prokofieff

RAVEL
Orchestral Fragments from "Daphnis et Chloé," Ballet in one act (Second Suite) — IV. December 17
"Ma Mère l'Oye" ("Mother Goose") Five Children's Pieces — VIII. March 25

RESPIGHI
Symphonic Poem, "Pini di Roma" ("Pines of Rome") — VII. March 4

RIMSKY-KORSAKOV
Symphonic Suite "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35 — III. December 3

SCRIABIN
Third Symphony, "The Divine Poem," Op. 43 — VI. February 11

SIBELIUS
Symphony No. 1 in E minor, Op. 39 — V. January 14

STRAUSS
Tone Poem, "Death and Transfiguration," Op. 24 — I. October 15
"Don Juan," Tone-poem, Op. 20 (after Lenau) — VII. March 4

TCHAIKOVSKY
Symphony No. 6 in B minor, "Pathetic," Op. 74 — II. November 12
Symphony No. 4 in F minor, Op. 36 — IX. April 29

VIVALDI
Concerto in E minor for String Orchestra (Edited by A. Mistovski) — VI. February 11

WAGNER
Prelude and "Liebestod" from "Tristan and Isolde" — IV. December 17
Overture to "The Flying Dutchman" — V. January 14

WEBER
Overture to "Euryanthe" — II. November 12

Michael Press was the guest conductor of the fifth concert (January 14, 1926).

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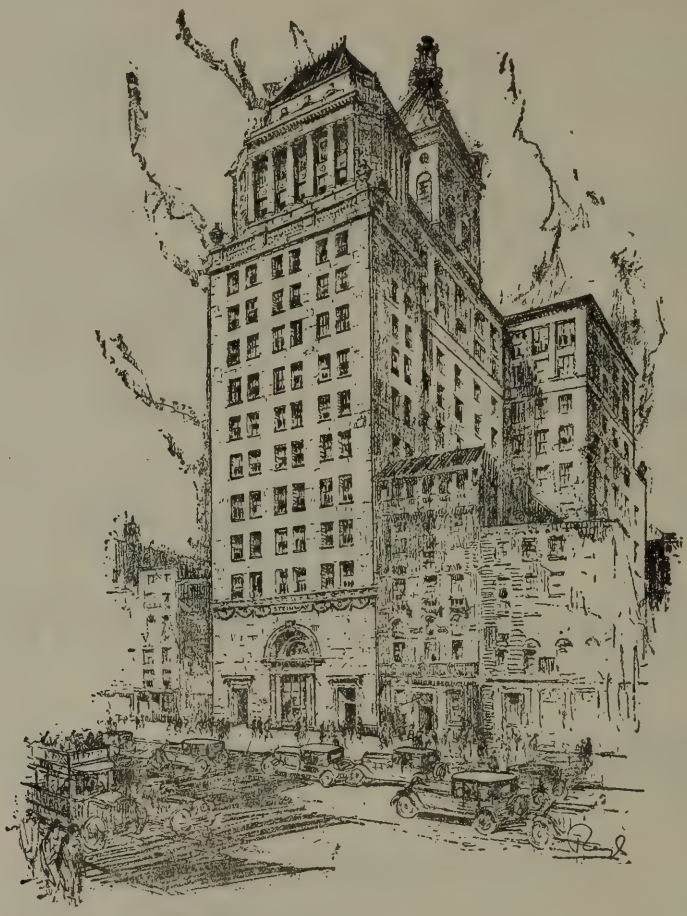
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TUESDAY EVENING, NOVEMBER 17

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Weber Overture to "Euryanthe"

Debussy "Prélude à l'Après-Midi d'un Faune" ("The Afternoon of a Faun"), Eclogue by S. Mallarmé

Dukas "L' Apprenti Sorcier" ("The Sorcerer's Apprentice") Scherzo (after a ballad by Goethe)

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OVERTURE TO "EURYANTHE" CARL MARIA VON WEBER

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"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by Von Weber, was produced at the Kärnthnerthor Court opera theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ECLOGUE OF STEPHANE MALLARMÉ)" ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé*)"

*Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862–92) in Paris at a College. In 1874–75

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was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret, The second performance was at a Colonne concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned

he edited *La Dernière Mode.* The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vatek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philologie à l'Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translation into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1899.

At first a Parnassian, he became recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d'Eccezione," 1899; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maitres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolists et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900).

In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.

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in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries

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to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of har-

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mony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

"The Sorcerer's Apprentice" (after a Ballad by Goethe).

Paul Abraham Dukas

(Born at Paris, October 1, 1865; now living at Paris)

"L'Apprenti Sorcier," an orchestral scherzo, was composed in 1897, and performed for the first time at a concert of the Société Nationale, Paris, May 18 of that year. It was played as a transcrip-

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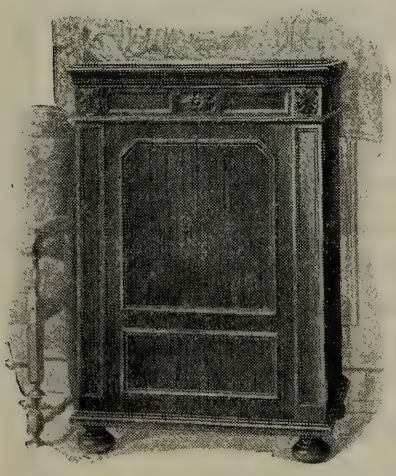
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tion for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diemer and Cortot were the pianists. It was played as an orchestral piece at a Lamoureux concert, Paris, February 19, 1899, when Chevillard led on account of the sickness of Lamoureux. The scherzo was produced at Chicago by the Chicago Orchestra (Mr. Thomas, conductor), January 14, 1899. It was performed in Boston at a Symphony concert, October 22, 1904 (Mr. Gericke, conductor), December 2, 1906 (M. d'Indy, conductor), February 9, 1907, April 17, 1909, March 1, 1913, February 14, 1914, December 10, 1915, November 29, 1918, April 22, 1921.

The story of the ballad is an old one. It is found in Lucian's dialogue, "The Lie-fancier." Eucrates, a man with a venerable beard, a man of threescore years, addicted to philosophy, told many wonderful stories to Tychiades. Eucrates met on the Nile a person of amazing wisdom, one Pancrates, a tall, lean man, with a pendulous under lip and somewhat spindle-shanked, with a shaven crown; he was dressed wholly in linen, and it was reported of him that he had lived no less than twenty-three years in a cave underground, where during that time he was instructed by Isis in magic. "When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates became his disciple. "When we came to an inn, he would take the wooden bar of the door, or a broom, or the

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pestle of a wooden mortar, put clothes upon it, and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all the people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world. At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day, when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. Good, said I, I want no more water; be again a pestle. He did not, however, mind what I said; but went on fetching water, and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry (as indeed was the case), and having no alternative, I took an axe and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime in came Pancrates; and understanding what had happened, turned them into their pristine form: he, however, privily took himself away, and I have never set eyes on him since." *

* "Lucian of Samatosa," Englished by William Tooke (London, 1820), vol. i. pp. 113—115.

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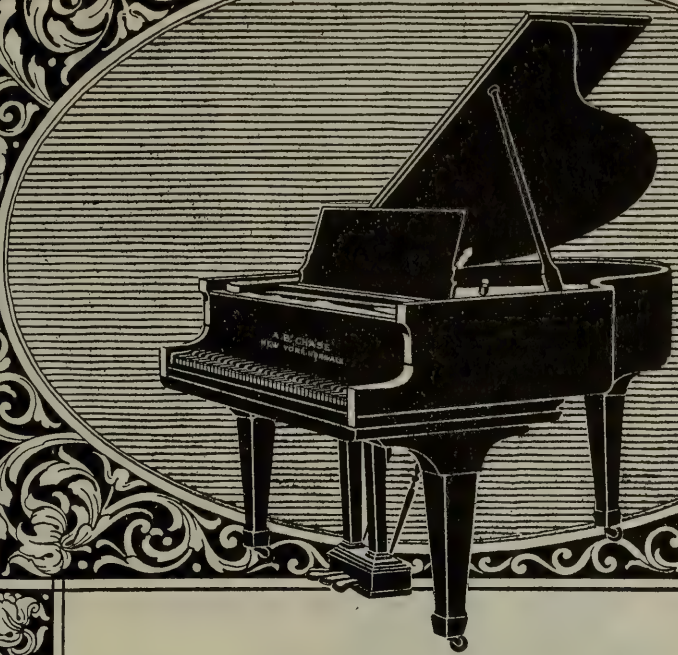
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There is a long and mysterious introduction. The first theme is introduced with long-held harmonics of violas and violoncellos and peculiar effects of flutes. The second theme, the most important of all, is given to wood-wind instruments, beginning with the clarinet. These two themes are repeated. The second theme is now given to a muted trumpet and continued by flute and harp. There is the suggestion of the conjuration and of the approaching spirits. At last the second and chief theme appears in another form, played by three bassoons. The first theme is now changed. The scherzo is developed from these two themes, although a new one of some importance is introduced. There is a translation into music of the apprentice's increasing anxiety, until the sorcerer's return is announced by dreadful blasts of brass, trills on wood-wind instruments, and tremolo of strings. The themes of the introduction are brought in, but without the mysterious harmonics. The broom flies to its corner and is quiet.

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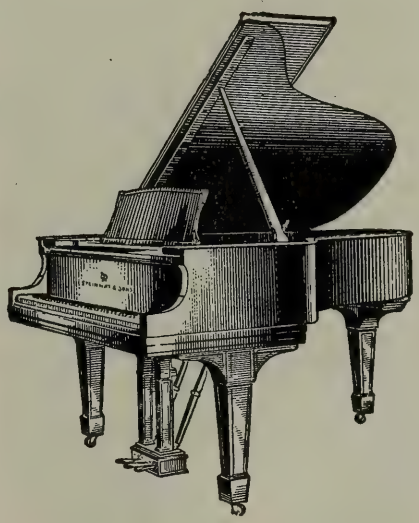
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Symphony No. 6, in B minor, "Pathetic," Op. 74

Peter Tchaikovsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893)

Tchaikovsky on the voyage from New York to Hamburg in May, 1891, made sketches for a sixth symphony. He worked on this symphony in 1892, was dissatisfied with it and destroyed it before he began the orchestration. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïev in Petrograd. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïev and produced at Petrograd, February 20, 1896, was also based on the sketches for this symphony.

The first mention of the present sixth symphony was in a letter written at Klin by Tchaikovsky to his brother Anatol, February 22, 1893, when he said that he was wholly occupied with it and it would be the best of all his works. In August he wrote to Davidov: "I consider it the best, especially the most open-hearted of all my works. I love it as I *never* loved any other of my musical creations." The instrumentation was completed in August. In October he wrote to the Grand Duke Constantine, "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it." At the rehearsal in Petrograd he was depressed because the symphony made no impression on the players.

The first performance was at Petrograd on October 28, 1893. Tchaikovsky conducted. The symphony failed. The audience was not enthusiastic, the critics were cool. The title "Pathetic" was suggested by Tchaikovsky's brother Modest the morning after the performance. On November 1, Tchaikovsky, apparently in perfect health, went to the theatre and supped at a restaurant. The next day, at luncheon, he felt poorly, ate nothing, and drank a glass of water that had not been boiled. That night he was suffering from cholera, from which he died. There was a rumor that he took

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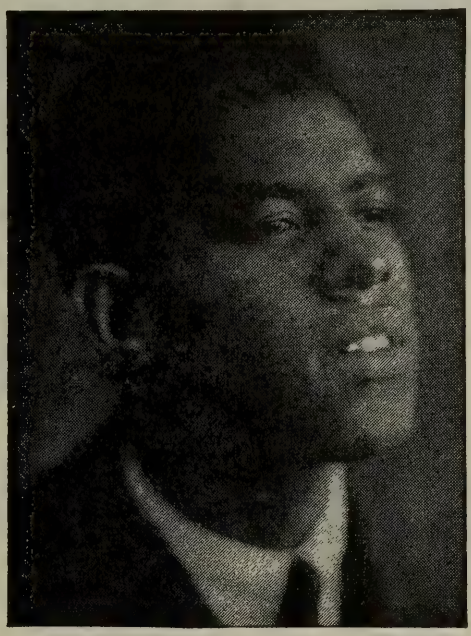
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poison or deliberately sought the cholera, but his brother's circumstantial account shows that the death was due to natural causes.

On November 18, 1893, the symphony, conducted by Napravnik, in Petrograd, made an overpowering impression.

* * *

Each hearer has his own thoughts when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrance of youth and all that is contained in that word.

The second movement might bear as a motto the words of the Third Kalendar in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I

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forgot the sorrows of the world one and all, and said: 'This is indeed life. O sad that 'tis fleeting!'" The trio is as the sound of the clock that in Poe's wild tale compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tchaikovsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments. The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound to the continual chirrup of birds or the monotonous gurgling of a brook. And why?

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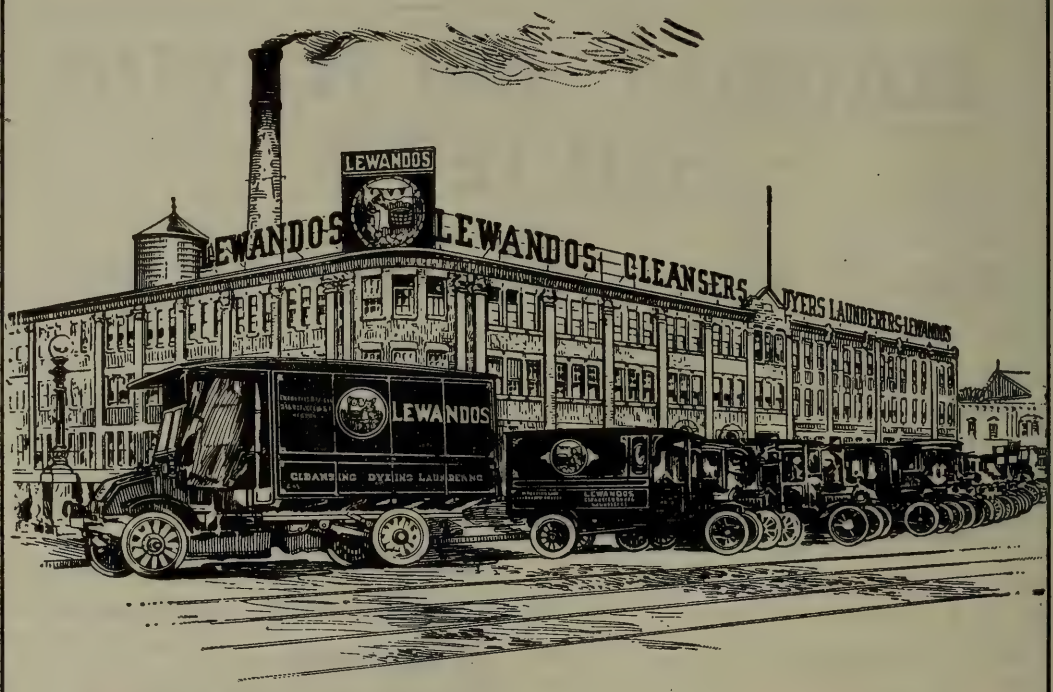
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Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tchaikovsky's drum has "the innuendo of design"; I am not sure but he worshipped it with fetishistic honors; and surely the Tchaikovsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?"*

The third movement—the march-scherzo—is the excuse, the pretext for the final lamentation. The man triumphs, he knows all that there is in earthly fame. Success is hideous, as Victor Hugo said. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing Roman streets, at Tasso with the laurel wreath, at coronation of Tsar or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

This battle-drunk, delirious movement must perforce precede the mighty wail.

The glories of our blood and state
Are shadows, not substantial things;
There is no armour against fate;
Death lays his icy hands on kings.

*Compare Walt Whitman's "Beat! Beat! Drums!" published in his "Drum-Taps" (New York, 1865).

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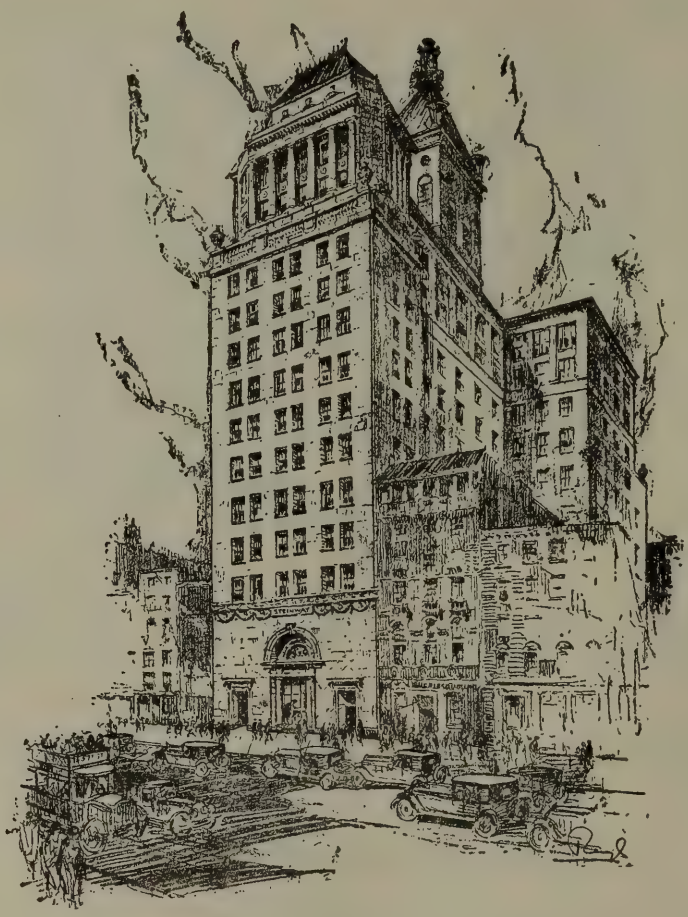
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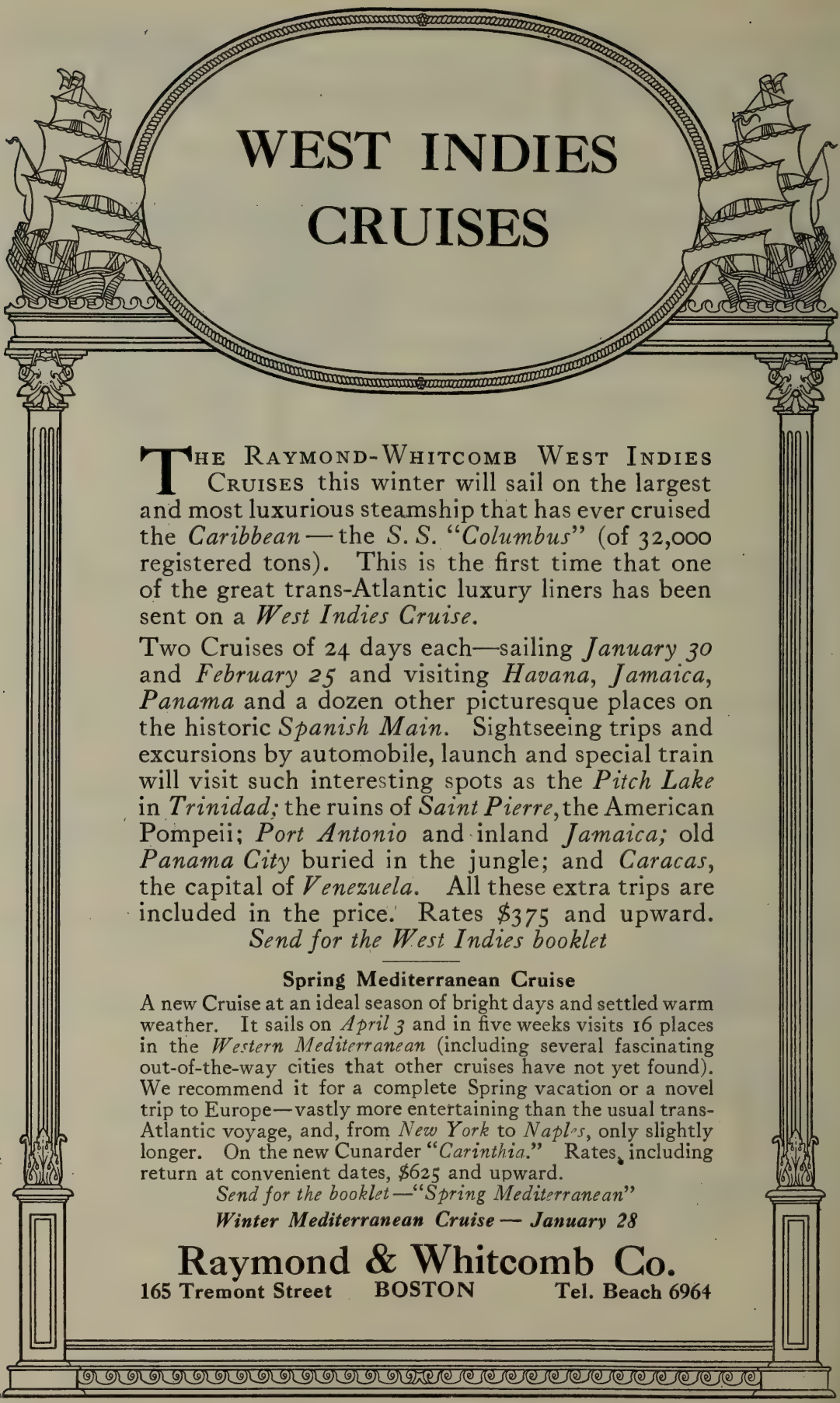
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Anatol Constantinovich Liadov

(Born at Leningrad, May 11, 1855; died on August 28, 1914*)

The score dedicated to Alexander Siloti bears these verses from the tenth chapter of the Revelation of St. John the Divine:

"And I saw another mighty angel come down from heaven, clothed with a cloud: and a rainbow was upon his head, and his face was as it were the sun, and his feet as pillars of fire. And he had in his hand a little book open: and he set his right foot upon the sea, and his left foot on the earth, and cried with a loud voice, as when a lion roareth: and when he had cried, seven thunders uttered their voices."

The score, published in 1913, calls for three flutes (the third interchangeable with piccolo), two oboes, English horn, three clarinets, two bassoons, double bassoon, four horns, three trumpets, three trombones, two tubas, four kettle-drums (two players), bass drum, cymbals, triangle, tam-tam, bells, celesta, harp, and strings.

This composition was performed in New York at a concert of the Symphony Society on November 5, 1922.

Liadov's father and grandfather were professional musicians. His father, Constantine, a court conductor (1820–68), was his first teacher, for the boy showed uncommon talent at a very early age. He studied at the Leningrad Conservatory, and took lessons in composition of

*Some music lexicons say at Novgorod; others say at Leningrad.

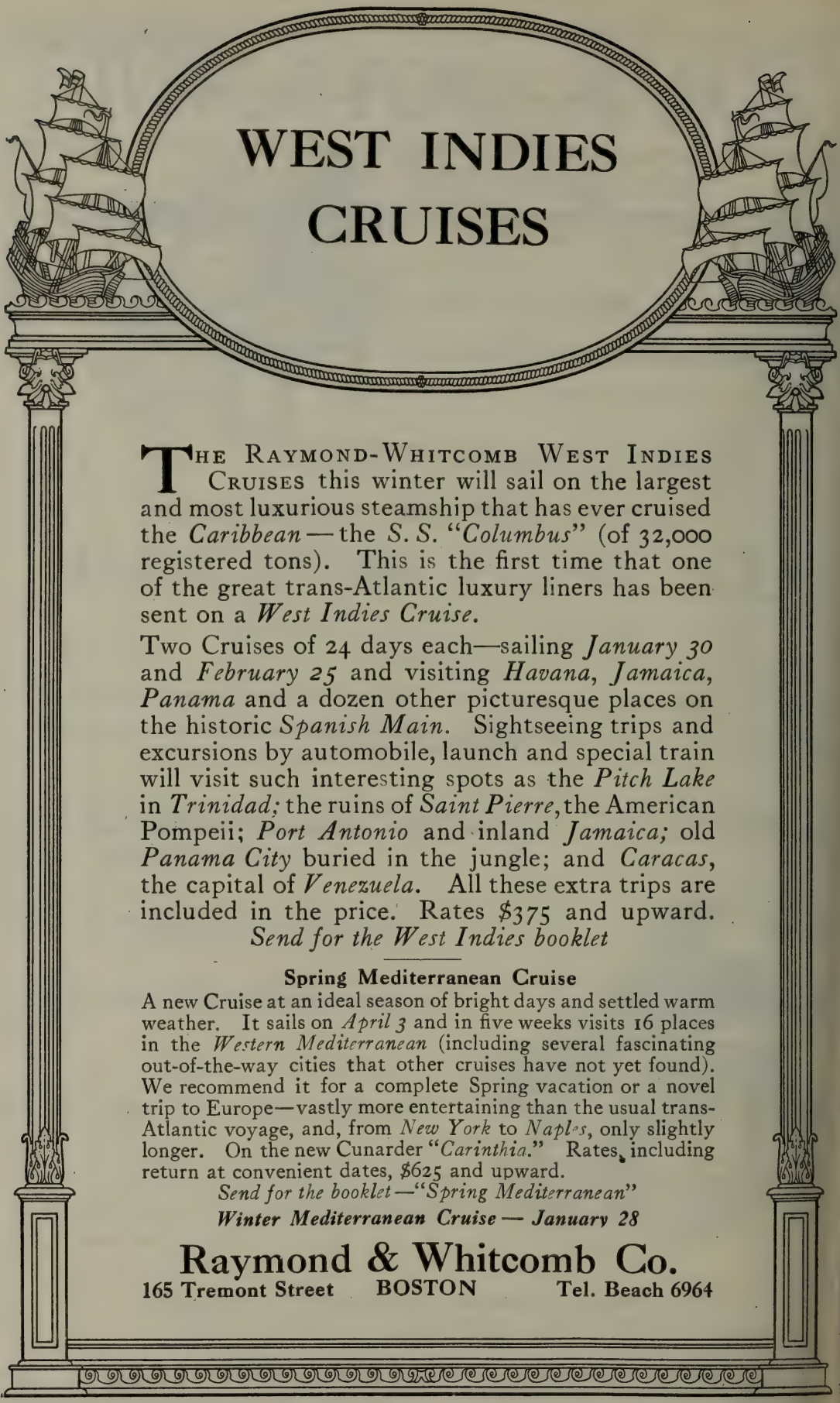
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With Balakirev and Liapounov, Liadov at the request of the government made researches into the folk-songs of various districts.

* * *

His chief works are as follows:

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Liadov collaborated in "The Paraphrases" with Borodin; the string quartet "B-la-b"; in the "Fanfare" for Rimsky-Korsakov's Jubilee (1890), etc.

His "Music Box"* was first played in Boston by Alexandre Siloti on February 12, 1898. Mr. Siloti played at later recitals Liadov's Variations on a Theme of Glinka. "Birioulki" and other pianoforte pieces have been played here.

*Liadov arranged it for piccolo, two flutes, three clarinets, harp, and Glockenspiel.

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Liadov's "The Enchanted Lake" was played for the first time in Boston at a concert of the Boston Symphony Orchestra, February 10, 1922; his "Kikimora" on February 10, 1922; his "Baba-Yaga" as early as January 7, 1911.

"Kikimora" a Folk Fairy-tale for Orchestra, Op. 63.

Anatol Constantinovich Liadov

(Born at Leningrad, May 11, 1855; died on August 28, 1914*)

"Kikimora" was published in 1910. The first performance in America was at a concert of the Russian Symphony Orchestra in New York, November 16, 1910. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Monteux conductor, on February 10, 1922. The score, dedicated to N. N. Tchérépnin, calls for these instruments: piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, kettledrums, celesta, xylophone and strings.

An explanatory programme is printed in Russian on a fly-leaf of the score, translated into German by W. Czumikov. It is an extract from Sakharov's folk-tales.

"Kikimora lived and grew up at the house of a Sorcerer dwelling

* Some music lexicons say at Novgorod; some say at Leningrad.

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among stony mountains. From morning till evening a wise cat told her tales of foreign lands. In seven years Kikimora was fully grown. She is lanky and dark; her head is as small as a thimble; her body is like a straw. She is noisy from morning till evening; she whistles and hisses from twilight till midnight; from midnight till daybreak she spins hemp, reels yarn, and at the loom fits her silken dress. Kikimora spins and plots in her mind evil against all mankind."

W. R. S. Ralston, in "The Songs of the Russian People," says that Kikimora, or Shishimora (the French "cauchemar"), is the Russian word for the incubus associated with nightmare. "The first half of the word," says Afanasiev, "is probably the same as the provincial expression *'shish'*: Domovoy, demon, etc. The second half means the same as the German *'mar'* or our 'mare' in nightmare. In Serbia, Montenegro, Bohemia, and Poland the word answering to *'mora'* means the demoniacal spirit which passes from a witch's lips in the form of a butterfly, and oppresses the breathing of sleepers at night. The Kikimora are generally understood to be the souls of girls who have died unchristened, or who have been cursed by their parents, and so have passed under the power of evil spirits."

Introduction, Adagio, E minor, 4-4. Presto, E minor, 3-4.

MUSICAL PICTURES: SUITE FOR ORCHESTRA, FROM THE FAIRY TALE "TSAR SALTAN," Op. 57.

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(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908)

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*This date is given in the catalogue of Belaïev, the Russian publishing house. One or two music lexicons give May 21.

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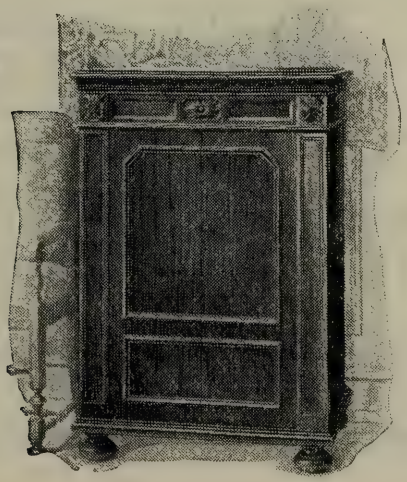
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Lebed (Swan)," an opera in four acts, seven scenes, and prologue, composed in 1899–1900 for a libretto based on a fairy tale in verse by Pushkin, was produced by the Private Opera Company in Moscow in December, 1900. The orchestral Suite was performed at Petrograd in a concert of the Imperial Russian Musical Society a short time before the production of the opera, which is conspicuous for the large number of Russian folk songs utilized. Pushkin's fairy tale was written in 1831.

Each movement has lines from Pushkin's poem. Each movement is introduced by a trumpet fanfare. Pushkin's story runs as follows:

A rich man had three daughters. Each one of them wished to wed the young and handsome Tsar. The first said, as the sisters talked together, that she could make him the best of bread; the second would weave the finest linen; the third would bear glorious children. The Tsar Saltan was in the habit of going about at night as Haroun al-Raschid, the Viceroy in "La Périchole," and Nero of old, to inquire into the doings of his people. He overheard the sisters, and chose the youngest, who was sure she could aid in perpetuating the imperial line, but he foolishly allowed her sisters to live in the palace. War called him away. The envious sisters in his absence sent him this message:—

In the night Tsaritsa bore
Neither boy nor girl; what's more—
Neither frog, nor mouse, nor crawfish,
But a beasty strange and dwarfish."*

*This and the second translation of Pushkin's verses are from N. Jarintzov's "Russian Poets and Poems" (Oxford, 1917).

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So the Tsaritsa and her blooming baby boy were put into a barrel and cast into the sea. The barrel drifted to the magic island of Buyan. Here the boy throve, and having saved a swan from death he became endowed with mighty power. He gave the word, and lo, a wonderful city, with gardens and palaces, arose, so that the island was called the Island of the Three Wonders: The Wonder of the Squirrel that gathered nuts of gold and emerald while it whistled Russian folk songs; The Wonder of the Thirty-three Warriors, who were cast, fully armed, upon the shore; The Wonder of the Princess—the swan saved by the Tsarevich from a pike, and now, in human form, ready to wed her saviour. The Tsar Saltan, returning from the war, heard what had happened and hastened to the magic island.

I

At that time a war was raging,
Tsar Saltan in tones engaging
Bade her, as he mounted steed,
"As thou lov'st me, take good heed."

A trumpet fanfare, Allegretto alla marcia. A tune is given to flutes and clarinets. The second theme of a more lyrical nature is for the horns, then violins, and at last for full orchestra. There are martial rhythms almost throughout the movement.

II

(*Introduction to Act II*)

In the blue sky stars are flashing,
In the blue sea waves are splashing.
O'er the sky a cloud-sheet creeps,
O'er the waves the barrel leaps.
Like a widow lost and failing.
Cries Tsaritsa, fluttering, wailing.
While the child through day and night
Grows each hour in size and might.

This movement is in the nature of a lament.



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with Mr. Wilson seven years

Recital Aolian Hall, New York, Dec. 7, 1925

Miss Attwood not seldom produced a *very pleasing* quality of tone, *clear* and *smooth.—Herald-Tribune.*

—fresh from four years of opera singing in Italy, with a voice quite *mellow* and *alluring* in song.—*World.*

Those who came out of curiosity, remained to *admire*, for Miss Attwood is an artist rarely accomplished. She interpreted with intelligence, refinement and style.—*American.*

JOSEPH LAUTNER, *Tenor*

with Mr. Wilson three years

Recital Jordan Hall, Boston, Nov. 24, 1925

—who has grown SO AMAZINGLY in his art since those first semi-public performances as soloist with the Harvard Glee Club.—*Herald.*

Mr. Lautner really commands a seemingly *limitless volume* of *tone*; all *without forcing* or unpleasant quality. His tone, whether singing thus with full voice or more softly—or very softly—is one of RARE BEAUTY. For long JORDAN HALL HAS NOT HEARD ITS EQUAL, always excepting Mr. Crooks. Intonation was perfect. The entire technic of singing has become seemingly easy for him.—*Transcript.*

IT IS HIGH TIME EVEN MORE PEOPLE KNEW AND APPRECIATED THIS EXCELLENT SINGER.
—*Globe.*

His concert proved him a singer of a wide range . . . a singer of a very high order.—*Herald.*

—his unfailing taste, his intelligence, his fervor of expression, his steadily increasing command of vocal resource.
—Warren Storey Smith in the *Post.*

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DOROTHY GEORGE, *Mezzo-Soprano*
with Mr. Wilson three years

Recital Jordan Hall, Boston, Debut, Oct. 30, 1925

To this diversified program, Miss George brought a degree of emotional variety *above the average.* Quick to adapt herself to the varying moods of her music, she sang with *musical understanding* and a *real appreciation* of the composer's intentions. Her fine *command of vocal resources,* which nevertheless was only felt and never intruded between her and the music, her *more than excellent diction,* immediately placed her AMONG THE MOST INTERESTING SINGERS WHO HAVE APPEARED HERE THUS FAR THIS SEASON. A singer whom it would give PLEASURE TO HEAR AGAIN.—Stuart Mason in the *Monitor.*

Miss George is a singer who knows what she is about and why.—*Herald.*

An audience, composed for the most part of professional musicians and cultivated amateurs, made no secret of *their pleasure* at a *youthful artist's performance.*

Miss George exploited YOUTH, TALENT and DISCERNMENT.—*Transcript.*

HARRY DELMORE, *Tenor*
with Mr. Wilson one year

ecital Jordan Hall, Debut, Oct. 18, 1925

Mr. Delmore displayed yesterday, musical taste, a sense of style, and a deep earnestness of expression. It would seem that he has made an excellent beginning and should go far in the career he has chosen.—Warren Storey Smith in the *Post.*

A lyric tenor voice of beautiful quality.—*Globe.*

He sang the spirituals very well, with warmth and sympathy, with smoothness and richness of tone.—*Herald.*

His good natural voice gives evidence of careful training and thought. His attack is clean and accurate, and a fine resonance abounds throughout the greater part of his voice.—*Monitor.*

—revealed at times a smooth and transparently lovely tone.—*Transcript.*

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III

The Three Wonders

(Introduction to the last scene)

In the sea an isle doth rise,*
On the isle a city lies,
Full of churches—golden heads,
Palaces and garden beds.
Life therein is easy, free,
And its wonders number three:
A squirrel right in people's view,
Golden nuts doth ever chew,
Out the emerald kernels takes,
Then the golden shell she makes
Into piles of equal size,

And 'fore honest people's eyes
Sings without asking pardon:
"In the orchard, in the Garden,"†
And the city's wonder second.
Might with justice full be reckoned.
When the ocean's billows roar.
Dashing 'gainst the lonely shore

*This translation is from the program book of the Russian Symphony Orchestra.
†A Russian folk song.

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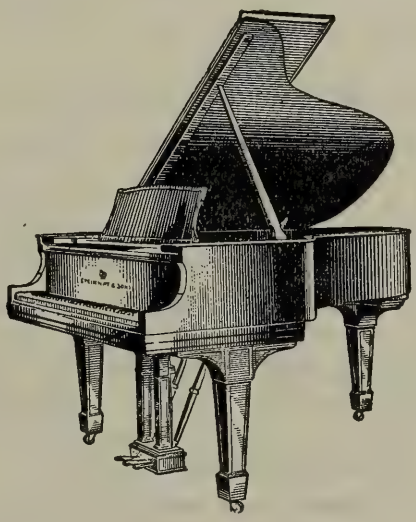
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And recede again from land,
There remains a hero band—
Thirty-three—in coats of mail
Flashing just like fiery scale.
Third, there is a princess fair,
Eyes away one cannot tear.
She by day God's light outshines,
Earth in light by night enshrines,
'Neath her braid the crescent bright,
From her brow a star sheds light.

I was there, mead beer I sipped,
My mustache I only dipped.*

The Suite was performed at a concert of the New Orchestra in New York on December 26, 1919.

Symphony in C minor, No. 1, Op. 68 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds

*The customary conclusion of Russian fairy tales.

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significance in the first measures poco sostenuto that serve as introduction to the first allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

Just when Brahms began to make the first sketches of this symphony is not exactly known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

Dietrich saw the first movement in 1862. It was then without the introduction. Clara Schumann on July 1 of that year wrote to Joachim that Brahms had sent her the movement with a "bold" beginning. She quoted in her letter the first four measures of the Allegro as it now stands and said that she had finally accustomed herself to them; that the movement was full of wonderful beauties and the treatment

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ANNOUNCEMENT

EUGENE GOOSSENS

will appear as Guest Conductor of the Boston Symphony Orchestra at the next concert to be given in Providence, Tuesday Evening, January 19, 1926, in Infantry Hall

From the Boston Transcript, Wednesday, November 25:—

GOOSSENS AS GUEST

THE YOUNG ENGLISHMAN TO LEAD THE SYMPHONY Orchestra for a Week in January

An invitation to a guest-conductor bids fair to become annual and profitable custom at the Symphony Concerts. The permanent conductor enjoys a week's holiday midway and at full tide of the season; the subscribing public takes the pleasure of a new face, a new hand, a new interest—and among the doctors change is an approved prescription.

After Mr. Walter, Mr. Schneevoigt and the familiar Mr. Hadley, the choice of the Trustees has lighted upon Mr. Eugene Goossens—for the concerts at Boston and Providence in the week of January 18–23.

As conductor in London, he has taken the British National Opera Company through exacting operas and the Diaghylev Dancers through as exacting ballets. In his time, also, he has conducted at more than one concert of music by living and modernist hands. In America, a year ago, he organized and schooled the Rochester Philharmonic Orchestra in behalf of the Eastman Conservatory. He returned to it this autumn—bidden also "as guest" to six concerts of Mr. Damrosch's orchestra in New York, and now to three with the Boston Orchestra. His programs, in which he is not likely to overlook the "new" Englishmen, should be as interesting as himself.

Sale of seats for this concert will open Saturday, January 16, at
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of the thematic material was masterly. Dietrich bore witness that this first movement was greatly changed. The manuscript in the possession of Simrock the publisher is an old copy by some strange hand. It has a white linen envelope on which is daubed with flourishes, "Sinfonie von Johannes Brahms Mus: Doc: Cantab:" etc., etc. Kalbeck makes the delightful error of translating the phrase "Musicae doctor cantabilis." "Cantabilis!" Did not Kalbeck know the Latin name of the university that gave the degree to Brahms?

We have quoted from Mme. Schumann's letter to Joachim in 1862. Brahms was working on the Adagio and Scherzo when he went from Hamburg to Baden-Baden in 1876. On September 25 he played to Mme. Schumann the first and last movements, and two weeks later the whole symphony. She noted her disappointment in her diary. To her this symphony was not comparable with the Quintet in F minor, the sextets, the pianoforte quartets. "I miss the melodic flight, however intellectual the workmanship may be. I am debating violently whether I should tell him this, but I must first hear the work complete from an orchestra." When she heard the symphony the next year in Leipsic, it made an o'erpowering impression on her, and she was pleased that Brahms had unconsciously changed the character of the Adagio to suit her wishes.

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted. There was a performance a few days later at Mannheim where Brahms conducted. Many musicians journeyed to hear the symphony. Simrock came in answer to this letter "It's too bad you are not a music-director, otherwise you could have a symphony. It's at Carlsruhe on the fourth.

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I expect from you and other befriended publishers a testimonial for not bothering you about such things." Simrock paid five thousand thalers for the symphony. He did not publish it till the end of 1877.

There was hot discussion of this symphony. Many in the first years characterized it as labored, crabbed, cryptic, dull. Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

Ask a music-lover, at random, what Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the Tenth Symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the first Symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.' "

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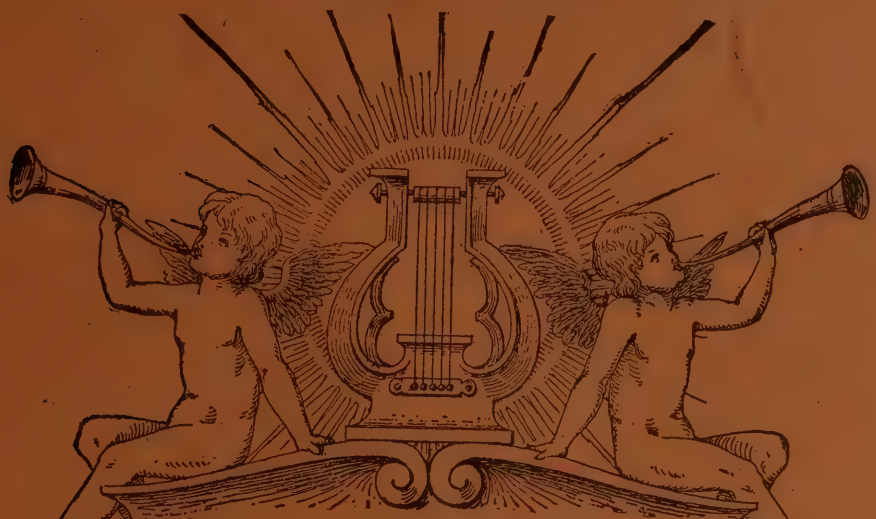
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WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

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Kunze, M.
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OVERTURE TO "DER FREISCHÜTZ" . . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821. The cast was as follows: Agathe, Caroline Seidler; Aennchen, Johanna Eunike; Brautjungfer, Henriette Reinwald; Max, Heinrich Stümer; Ottaker, Gottlieb Rebenstein; Kuno, Carl Wauer; Caspar, Heinrich Blume; Eremit, Georg Gern; Kilian, August Wiedemann; Samiel, Hillebrand. It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819–21, to replace the original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung *con amore*. I was called before the curtain and took Mad. [*sic*] Seidler and Mlle. [*sic*] Eunike with me, as I could not get hold of the others. Verses and wreaths came flying. *'Soli Deo Gloria.'*" Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

Two hundred and nineteen of the three hundred and forty-two measures of this overture are in the opera itself, and yet there is no thought of patchwork. As Arthur Mees has well said: "Weber's overture, far from being a kaleidoscopic series of tunes, is absolutely

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symmetrical in form, in that it comprises an exposition of the melodies utilized, a section in which they are worked out, and a climacteric coda."

The arrangements of the overture are numberless, and some are curious. Moscheles made a version for three pianos (twelve hands), which was played in Paris, April 13, 1825, by Mendelssohn, Herz, Pixis, C. Pleyel, Schunke, and the arranger. There are arrangements for one, two, three, and four flutes; for flute, violin, guitar; for flute and guitar; for violin and guitar; for two clarinets; for cornet-à-pistons.

Much has been written about the overture, from the rhapsody of Douglas Jerrold to Wagner's critical remarks concerning the true reading. The admiration of Berlioz is well known. "The overture is crowned Queen to-day: no one dreams of disputing it. It is cited as the model of the kind. The theme of the slow movement and that of the Allegro are sung everywhere. There is one theme that I must mention, because it is less noticed, and also because it moves

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me incomparably more than all the rest. It is that long, groaning melody, thrown by the clarinet over the tremolo of the orchestra, like unto a far-off lamentation scattered by the winds in the depths of the forest. It strikes home to the heart; and for me, at least, this virginal song, which seems to breathe skyward a timid reproach, while a sombre harmony shudders and threatens, is one of the most novel, poetic, and beautiful contrasts that modern art has produced in music. In this instrumental inspiration one can already easily recognize a reflection of the character of Agathe, which is soon to develop in all its passionate purity. The theme is borrowed, however, from the part of Max. It is the cry of the young hunter at the moment when, from his rocky height, he sounds with his eyes the abysses of the infernal glen. Changed a little in outline, and orchestrated in this manner, the phrase is different both in aspect and accent." Compare with this the remarks of Berlioz in the section on the clarinet in his "Treatise on Instrumentation." "The clarinet," he says, "has the precious faculty of producing distance, echo, and echo of echo, and a twilight sound." "What more admirable example could I quote of the application of some of these shadowings than the dreamy phrase of the clarinet, accompanied by a tremolo of stringed instruments in the midst of the Allegro of the overture to 'Freischütz'? Does it not depict the lonely maiden, the forester's fair betrothed, who, raising her eyes to heaven, mingles her

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tender lament with the noise of the dark woods agitated by the storm? O Weber!!"

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* * *

The first performance of "Der Freischütz" in the United States was an English version produced at the Park Theatre, New York, March 2,* 1825. The chief singers were Miss Kelly, Mrs. D. Luce, Woodhull, and Clarke. Lydia Kelly was a niece of Michael Kelly, singer and the author of the amusing Memoirs. She is described as "rather masculine in appearance." Her costumes were distintinguished for "richness and elegance." She had "never-failing animal spirits, good humor, and vivacity." She married a French baron, who left her as soon as she failed to be a profitable investment.

* Col. T. Allston Brown gives March 12, 1825, in his "History of the New York Stage" (1903).

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Symphony in E minor, Op. 98 Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her Life of Brahms, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellinger sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Max Kalbeck, whose Life of Brahms contains 2,138 pages?

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich concerts at Cologne, asked that he

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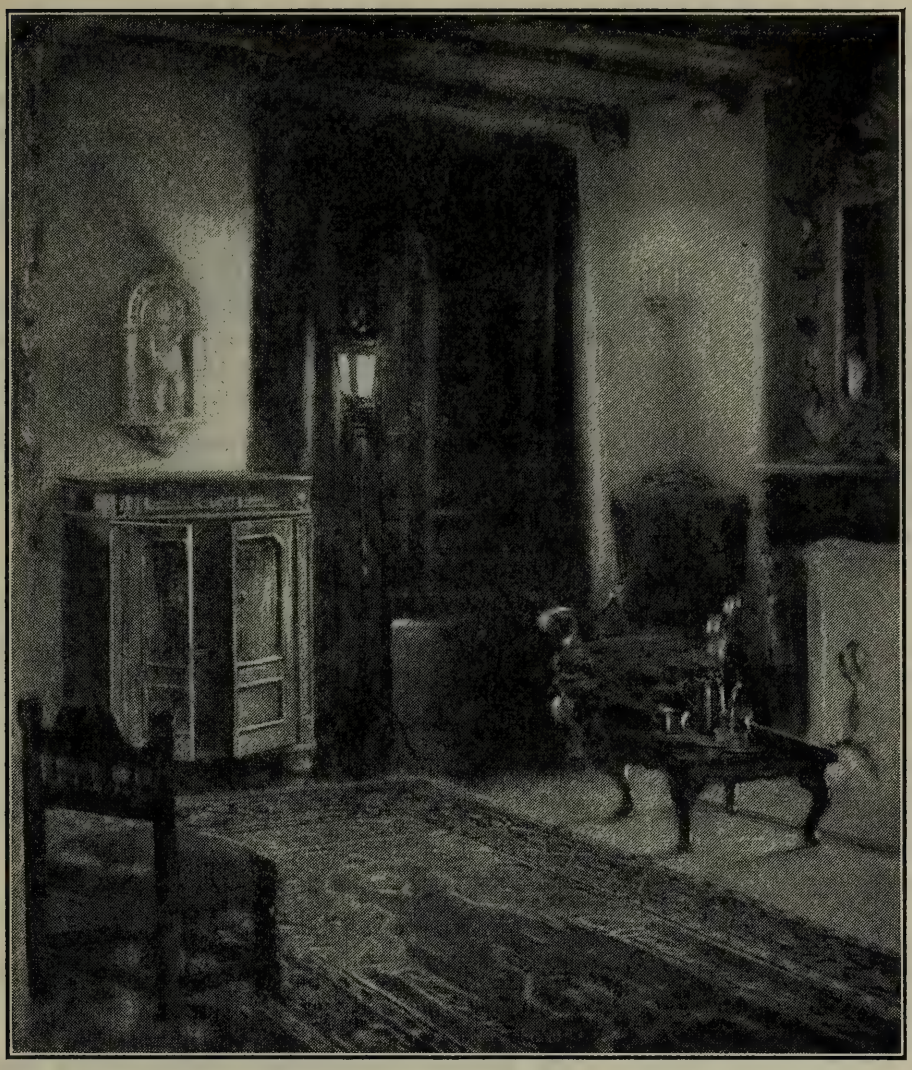
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might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner; he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works; that a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabet von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If persons like Billroth, Hanslick, and you do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen in October, 1885, for correction of the parts.* Bülow conducted it. There were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in

*Brahms wished that Elisabet could be present at this rehearsal: "You would be able to listen to the first movement with the utmost serenity, I am sure. But I hate to think of doing it, anywhere else, where I could not have these informal, special rehearsals, but hurried ones instead, with the performance forced on me before the orchestra had a notion of the piece."

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vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends.

This symphony was performed at a Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. To-day [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the



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audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."*

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition of this symphony. Kalbeck thought that the whole symphony pictures the tragedy of human life. He saw in the Andante a waste and ruined field, as the Campagna near Rome; he noted the appearance of a passage from Brahms's song "Auf dem Kirchhofe" with the words "Ich war an manch vergess'nem Grab gewesen"; to him the Scherzo was the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck was reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

* * *

Brahms warned Bülow against the acerbity of this symphony. "I have often, while writing, had a pleasing vision of rehearsing it with you in a nice leisurely way—a vision that I still have, although I wonder if it will ever have any other audience! I rather fear it has been influenced by this climate, where the cherries never ripen. You would never touch them."

The tonality of this symphony has occasioned remark. Dr. Hugo

*Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but it was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

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Riemann suggests that Brahms chose the key of E minor, on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life."

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, violoncellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.'* A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the violoncellos are derived. The third movement, Allegro giocoso, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona. The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Piú allegro for the close."

*Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—Ed.

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Prelude and "Love-Death" from "Tristan and Isolde"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The subject of "Tristan und Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year. The composition of the first act was completed at Zürich, December 31, 1857 (some say, but only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859.

This "action" in three parts was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865.* The first performance in America was at the Metropolitan, New York, December 1, 1886.†

The first performance in Boston was at the Boston Theatre, April 1, 1895.‡

*Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marke, Zuttmayer; Isolde, Mme. Schnorr von Carolsfeld; Brangäne, Miss Deinet. Hans von Bülow conducted.

†Tristan, Albert Niemann; Kurvenal, Adolf Robinson; Melot, Rudolph von Milder; Marke, Emi Fischer; Isolde, Lilli Lehmann; Brangäne, Marianne Brandt; Ein Hirt, Otto Kemlitz; Steuermann, Emil Sänger; Seeman, Max Alvary. Anton Seidl conducted.

‡Tristan, Max Alvary; Kurvenal, Franz Schwartz; Melot, James F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanov; Isolde, Rosa Sucher; Brangäne, Marie Brema. Walter Damrosch conducted.

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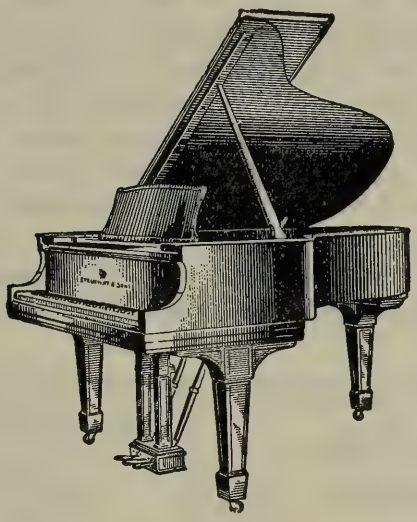
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The Prelude and the Love-Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.

Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, Langsam und schmachtend (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes.

These phrases form a theme known as the Love Potion motive, or the

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motive of Longing; for passionate commentators are not yet agreed about the terminology. The second theme, again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and the usual strings.

The first performance in Boston of the Prelude and Love-Death (orchestral) was at Theodore Thomas's concert of December 6, 1871.

On Hearing the First Cuckoo in Spring . . Frederick Delius

(Born at Bradford, Yorkshire, England, January 29, 1863; living at Grez-sur-Loing (Seine-et-Marne), France)

"On Hearing the First Cuckoo in Spring," a small piece for orchestra, composed in 1912, was with its companion piece, "Summer Night on the River," performed for the first time at a concert of the London Philharmonic Orchestra, London, on January 20, 1914. Willem Men-

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gelberg conducted. The score, dedicated to the English composer, Balfour Gardiner, and a transcription for the piano by Gerard Bunk, were published at Cologne in 1913.

Some have called the composition now played an epitome of the life of Delius. There are two themes. The first, original with the composer, is "a sequence of phrases that echo each other like distant cuckoo calls." The second is derived from a Norwegian folksong, "In Old Valley," harmonized by Grieg in his Opus 66. "Associated with the song is the legend of an old woman who, thinking her son had been kidnapped by the bogles and bugaboos of the hills, rang the bells of the neighboring church in the hope of releasing him from their power. But Delius chose the theme for its musical beauty, without any thought of its traditional associations, and, using it as a motif, has painted in unforgettable tones the emotions of one for whom spring is not so much a season of riot and exuberance, fresh hopes, and renewed vitality, as a vision of such sweet and tender loveliness that the heart stands still in contemplation of it, and the old unrest of the soul is put to sleep."

Philip Heseltine (he composes as "Peter Warlock") further speaks in his life of Delius (London, 1923) of "the sadness that is intermingled with the serenity and sweetness of the conception of spring revealed in 'On Hearing the First Cuckoo in Spring,' for it is a spring of the soul that cannot blossom until the autumn has come, that has so little time to stay. And so we are again confronted with the paradox of past and present. The very desire to recapture and embalm the past is a longing that strives to overleap time's limitations, for time is the great enemy of the soul that longs for the Infinite."



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"Finlandia" was performed for the first time in America at a Metropolitan Opera House concert in New York, December 24, 1905.

*This was written long before the Revolution in Russia and the subsequent events.—Ed.

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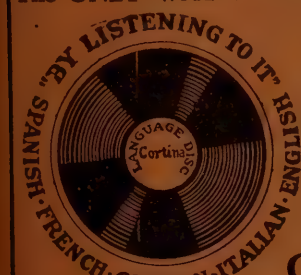
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SERGE KOUSSEVITZKY, Conductor

Programme of the

FOURTH CONCERT

TUESDAY EVENING, FEBRUARY 16, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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	Bernard, A.		Deane, C.	

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The fifth and last concert of the present season on Tuesday evening, March 16th, will therefore be in the nature of a farewell. The management of the Boston Symphony Orchestra regrets this situation, particularly in view of the ever-widening interest in these concerts under Mr. Koussevitzky.

Mr. Koussevitzky has in mind to prepare a programme of special interest for the final concert in Providence, March 16th.

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Forty-fifth Season, 1925–1926

SERGE KOUSSEVITZKY, Conductor

FOURTH CONCERT

TUESDAY EVENING, FEBRUARY 16

AT 8.15

PROGRAMME

Vivaldi . . . Concerto in E minor for String Orchestra (Edited by A. Mistovski)

I. Vigoroso.
II. Largo.
III. Allegro.

Prokofieff Third Concerto for Piano, Op. 26

I. Andante — Allegro.
II. Theme — Andantino.
Variation I. Listesso tempo.
Variation II. Allegro.
Variation III. Allegro moderato.
Variation IV. Andante meditativo.
Variation V. Allegro giusto.
Theme Listesso tempo.
III. Allegro, ma non troppo.

Rimsky-Korsakov . . Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35

I. The Sea and Sindbad's Ship.
II. The Story of the Kalandar Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad. The Sea. The Ship goes to Pieces Against a Rock Surmounted by a Bronze Warrior. Conclusion.

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Concerto in E minor for String Orchestra . Antonio Vivaldi

(Born about 1680 at Venice; died there in 1743)

This concerto was edited for an Oxford publishing house by A. Mistovski.

Vivaldi was born some time during the latter half of the seventeenth century at Venice, where his father was violinist at St. Mark's Church. Little is known about Antonio's early history. It is supposed that he spent several years in Germany. We know that he was director of music to Duke Philip of Hesse—some say Duke Philip of Hesse-Philippsthal, Ernest Ludwig—at Mantua, where the Duke had a residence from 1707 to 1713, when he returned to Venice. He was appointed *maestro de concerti* at the Ospedale-della Pietà, a foundling hospital for girls, with a choir and an orchestra, all women. In 1714 he was appointed violinist at St. Mark's Church. He was red-headed and a priest, so he was known as "Il Prese rosso."

Vivaldi composed a great quantity of music for the violin (according to Riemann, there are in Dresden alone eighty concertos in manuscript), and he wrote operas from 1713 to 1739—thirty-eight, it is said,—twenty-two of them for Venice. Few of his works have

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been printed. His published compositions include twelve trios for two violins and violoncello (Op. 1); eighteen violin sonatas with bass (Op. 2 and 5); "Estro Poetico," twelve concertos for four violins, two violas, violoncello, and organ bass (Op. 3); twenty-four concertos for solo violin, two violins *ripieni*, viola, and organ bass (Op. 4, 6, and 7); "Le Quatro Stagioni," twelve concertos for four and five voices (Op. 8); "La Cetera," six concertos for five voices (Op. 9); six concertos for flute, violin, viola, violoncello, and organ bass (Op. 10); twelve concertos for solo violin, two violins, viola, violoncello, and organ bass (Op. 11 and 12).

* * *

It has long been said that Bach transcribed eleven of Vivaldi's violin concertos, six for clavier, four for organ, and Bach's concerto in A minor for four claviers (Vivaldi's concerto in B minor for four

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solo violins); but about 1912 the authenticity of Bach's transcriptions of the concertos for the organ was strenuously denied. Other transcriptions for the clavier were made by Duke Ernst of Saxony, Benedetto Marcello, and Telemann.

Vivaldi was a virtuoso, and as a composer he has been accused of writing for mere display and inventing novel effects to win applause. Dr. Burney pooh-poohed his "Stravaganze" for solo violin. Sir John Hawkins said of Op. 8: "The first four concertos are a pretended paraphrase in musical notes of so many sonnets on the four seasons, wherein the author endeavors by the force of harmony and particular modifications of air and measure to excite ideas correspondent with the sentiments of the several poems." But the Germans, Bach, Benda, and Quanz among them, thought highly of the Venetian.

Vivaldi developed the concerto form invented by Giuseppe Torelli. Sir Hubert Parry said of Vivaldi: "He represented the tendency of Italian art towards harmonic forms, such as were met with in Italian opera, in which, so far, simple clearness of design and superficial effectiveness were the principal virtues. He was essentially a violinist, and, at times, especially in slow movements

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when the aptness of the violin for expressive melody invited him, he showed facility, glibness, and a certain mastery of technic, but his ideas in such movements were little more than poses. But he had a great reputation as a representative of Italian instrumental art, and it was possibly on that ground that Bach subjected his works to the close study which arranging them for the clavier implied." Sir Hubert admitted later, in his Life of Bach, that Bach's violin concertos written in the Cöthen period are akin to the Vivaldi type.

* * *

Eugene Ysaye played Vivaldi's Concerto, G major, for violin with strings and orchestra, at a concert of the Boston Symphony Orchestra, on March 8, 1913.

He had played Vivaldi's Concerto, C major, with organ (MS), at his recital in Symphony Hall, December 1, 1912.

Vivaldi's Concerto, D minor, for orchestra with organ, edited by Alexander Siloti, was performed at a concert of the Boston Symphony Orchestra in Boston, October 10, 1925, Mr. Koussevitzky conductor.

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Concerto for Pianoforte, No. 3, C major, Op. 26

Serge Sergievich Prokofieff

(Born at Sontsovka, in the Ekaterinoslaf government, Russia, April 24, 1891; now living)

This concerto for pianoforte and orchestra was first sketched at Leningrad in 1918. The composition of it was interrupted by the coming of Prokofieff to the United States, crossing Siberia, and arriving at New York from the Pacific Coast, in September of that year. The work was completed at St. Brevin, France, in October, 1921. The very first performance was by the Chicago Symphony Orchestra at Chicago on December 16, 1921, when the composer was the pianist. (His "Classical" Symphony, Op. 25, was performed at this concert.)

The movements of the concerto are as follows:

I. Andante—Allegro.

II. Tema. Var. I, Andantino. Var. II, Allegro. Var. III, Allegro moderato. Var. IV, Andante meditative. Var. V, Allegro giusto. Tema.

III. Allegro, ma non troppo.

The orchestral score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, bass drum, cymbals, tambourine, castagnettes.

"Schéhérazade," Symphonic Suite after "The Thousand Nights and a Night," Op. 35. Nicolas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died June 21, 1908, at Leningrad)

"Schéhérazade" was composed in the summer of 1888 at Neyzhgo-

*This date is given in the catalogue of Belaïev, the late Russian publisher. One or two music lexicons give May 22.

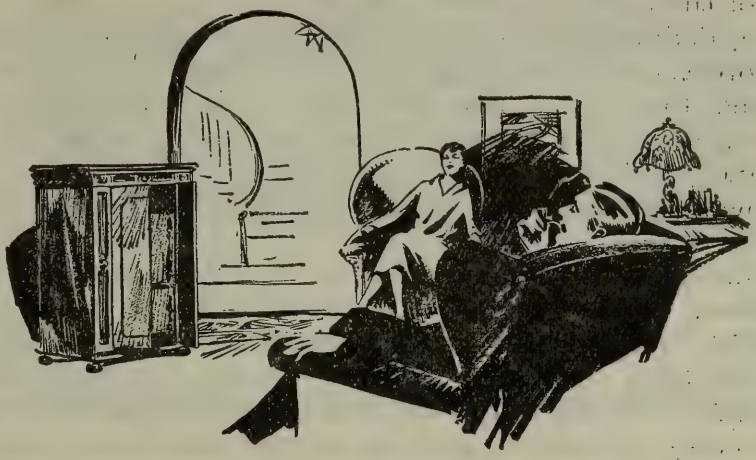
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vitsy on the shore of Lake Cheryemenyetskoye. It was produced in the course of the following concert-season.

The suite, dedicated to Vladimir Stassov, is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettle-drums, snare-drum, bass drum, tambourine, cymbals, triangle, tam-tam, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar,* persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade† saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade.

*Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

†Shahrázad (Persian), "City-freer," was in the older version Scheherazade, and both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

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"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze* Warrior. Conclusion."

It had been Rimsky-Korsakov's original intention to have given the four movements the titles: I, Prelude; II, Ballade; III, Adagio; IV, Finale. His friend Liadov dissuaded him from so doing.

Mr. Montague-Nathan says the programmatic material in the music is not described in the music, but is only suggested by it. "Coming to 'Schéhérazade,' we are vouchsafed a definite indication of Rimsky-Korsakov's attitude towards the programmatic element in music. The characteristic melodies and figures in this work are not, he asserts, to be regarded as leading motives; and in order to dispel any illusion to the contrary, he calls attention to such instances as the trumpet call, which is made to serve as the representation of two quite distinct ideas. And now he delivers himself of a statement that clears up any misapprehension on the point. The musical content of 'Schéhérazade' is designed to give a general impression of its literary basis; when inserting titles to his movements (they were subsequently discarded), his intention was that of giving a lead to the listener, to indicate the channel through which the composer's imagination had flowed when writing the music."

The programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a

*"Bronze," according to Rimsky-Korsakov; but the statue was of brass or yellow copper.



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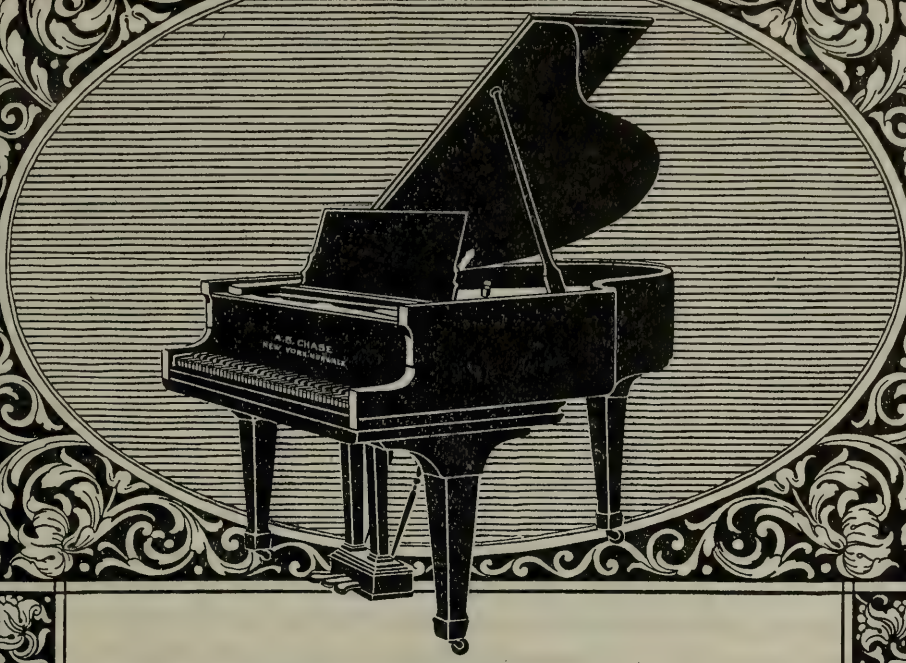
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Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver

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stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

A characteristic theme, the typical theme of Schéhérazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.' "

I. The Sea and Sindbad's Ship.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by some the Sea motive, by others the Sindbad motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the Schéhérazade motive, Lento, 4-4, played by solo violin against chords of the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the Sea motive, with a rising and falling arpeggio figure, the Wave motive. There is a crescendo, and a modulation leads to C major. Wood-wind instruments and violoncellos *pizz.* introduce a motive that is called the Ship, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the Sea motive is heard from the horn between the phrases, and a solo violoncello continues the Wave motive, which in one form or another persists almost throughout the whole movement. The Schéhérazade motive soon enters (solo violin).

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There is a long period that at last re-establishes the chief tonality, E major, and the SEA motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakov in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. THE STORY OF THE KALANDAR-PRINCE.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the SCHÉHÉRAZADE motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, un poco più animato. The chief motive of the first movement is heard in the

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basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the SCHÉHÉRAZADE motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, con moto, 3-8, which is developed, with a few interruptions from the SCHÉHÉRAZADE motive. The whole ends gayly.

III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dabnash, the Ifrit, disputed violently.

This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, Andantino quasi allegretto, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule

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in the clarinet, but also in the flute or first violins. The second theme, Pochissimo più mosso, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while violoncellos (later the bassoon) have a sentimental counter-phrase.

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dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay."*

Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the SEA motive of the first movement, proclaimed in unisons and octaves. Then follows the SCHÉHÉRAZADE motive (solo violin), which leads to the fête in Bagdad, Allegro molto e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the SEA motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.

The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppe e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development on the SEA and WAVE motives. The tales are told. Sche-

*For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city to-day is a singular eruption that breaks out on all foreign sojourners.

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herazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of graveyards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

When "Schéhérazade," the "choreographic drama" by L. Bakst, dances arranged by Michel Fokine, was produced at the Paris Opéra, May 7, 1910, by a Russian Ballet Company, Mme. Rimsky-Korsakov protested violently against the disarrangement of her husband's music.

The ballet was produced by Gertrude Hoffmann and her company at the Schubert Theatre, Boston, on February 19, 1912. The orchestra was conducted by Mr. Max Hoffmann.

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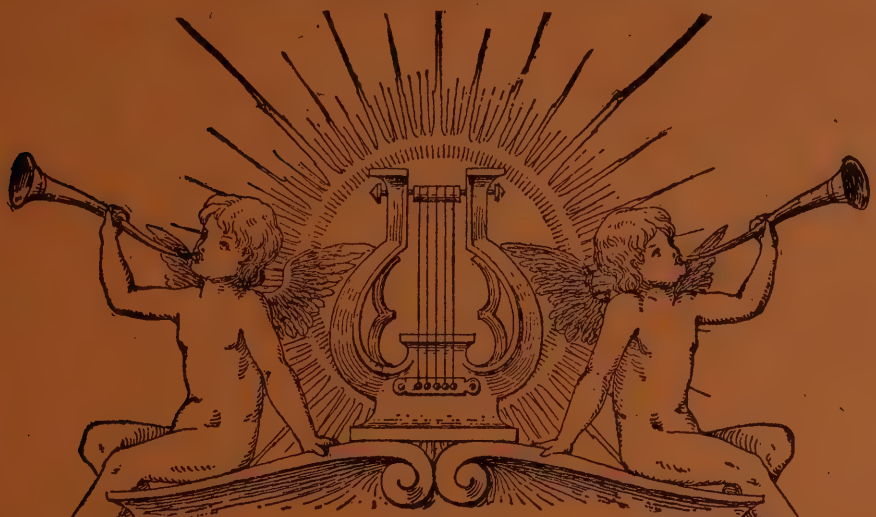
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WITH HISTORICAL AND DESCRIPTIVE
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Theodorowicz, J.				
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Risman, J.	Fedorovsky, P.		Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.		Kurth, R.	Riedlinger, H.
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Diamond, S.	Erkelens, H.		Seiniger, S.	Zung, M.

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	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

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PROGRAMME

Beethoven Symphony No. 8, in F major, Op. 93

I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.

Respighi . . Symphonic Poem, "Pini di Roma" ("Pines of Rome")

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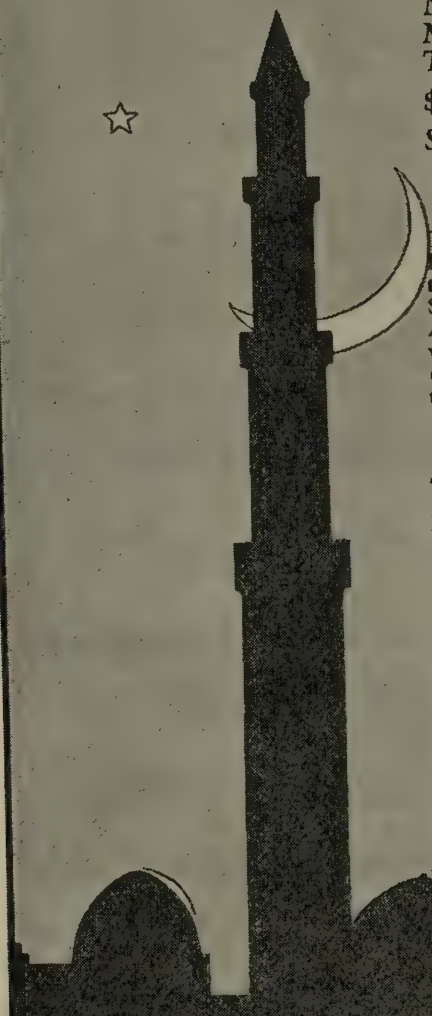
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Symphony in F major, No. 8, Op. 93 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Lintz, im Monath October, 1812." Glöggl's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812, and as Staudenheim, his physician, advised him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Franzensbrunn and again to Töplitz; and lastly to his brother Johann's* home at Linz, where he remained until into November.

*Nikolaus, Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbesitzer* of the familiar anecedote and Ludwig's pet aversion.

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At the beginning of 1812 Beethoven contemplated writing three symphonies at the same time; the key of the third, D minor, was already determined, but he postponed work on this, and as the autograph score of the first of the remaining two, the Symphony in A No. 7, is dated May 13, it is probable that he contemplated the Seventh before he left Vienna on his summer journey. His sojourn in Linz was not a pleasant one. Johann, a bachelor, lived in a house too large for his needs, and so he rented a part of it to a physician, who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman of an agreeable if not handsome face. Johann looked on her kindly, made her his housekeeper, and, according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and, finding him obdurate, visited the bishop and the police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. Naturally, there was a wild scene between the brothers. Johann played the winning card:

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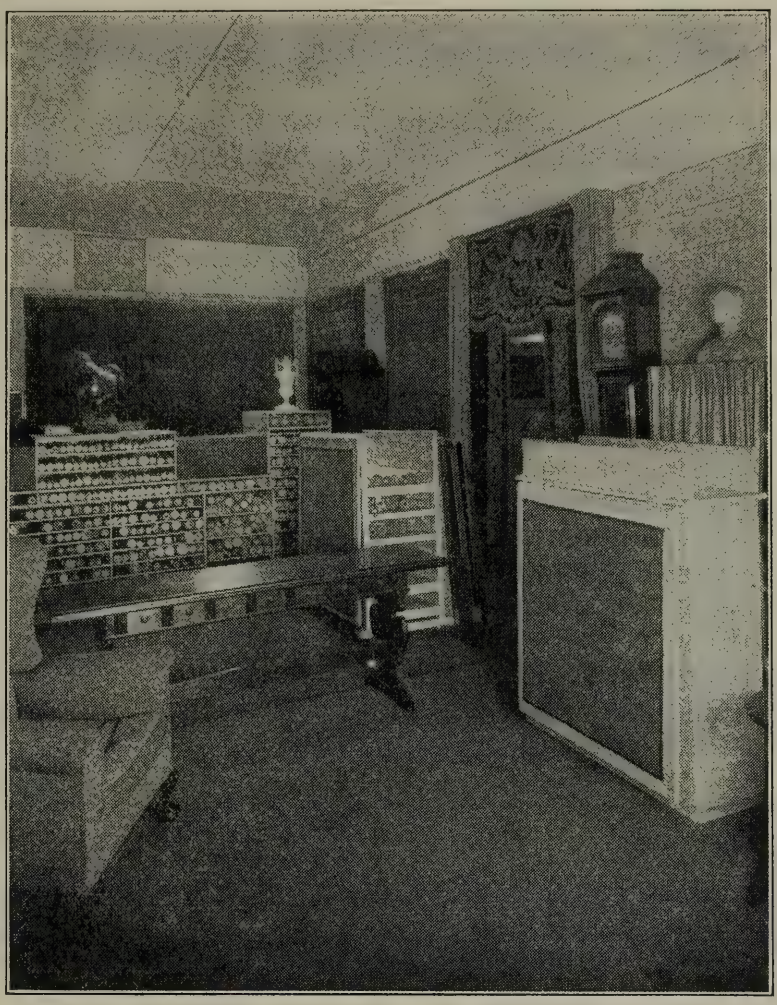
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he married Therese on November 8. Ludwig, furious, went back to Vienna, and took pleasure afterwards in referring to his sister-in-law in both his conversation and his letters as the "Queen of Night."

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

The two symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

* * *

Mälzel, maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder. Overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Well-

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ington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."*

Symphonic Poem, "Pini di Roma" ("The Pines of Rome")

Otterino Respighi

(Born on July 6, 1879, at Bologna, Italy; now sojourning in the United States)

This symphonic poem was composed in 1924. It was performed at a concert in the Augusteum, Rome, last season (1924–25). The score calls for 3 flutes (third interchangeable with piccolo) 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double bassoon, 4 horns, 1 trumpet off stage, 3 trumpets, 4 trombones, 6 Buccine† (2 Flicorni soprani, 2 Flicorni tenori, 2 Flicorni bassi—replaced if necessary by horns), kettledrums, bass drum, cymbals, 2 small cymbals, tambourine, rattle, triangle, tam-tam, harp, bells, celesta, gramophone (No. R. 6105

*For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie" see "Beethoven's Letters," edited by Dr. A. C. Kalischer (London, 1909), vol. i., pp. 322–326. The two were afterwards reconciled.

†The *buccina* (or *bucina*) was a Roman war trumpet, spiral and gibbous. It was played by laying it over the bucinator's shoulder. The instrument was also used for indicating the hours of the day and for calling the people to the assemblies for making or repealing laws. Ovid calls Triton's shell a *bucina*. The Roman *tuba*, a wind instrument, a trumpet, used especially in the army, was straight. The *cornu*, a trumpet of horn, was curved.

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of the Concert Record Gramophone—the Song of the Nightingale), pianoforte, organ, and strings.

The first performance of "The Pines of Rome" in the United States was at a concert of the Philadelphia Orchestra at Philadelphia, on January 15, 1926. The programme, devoted to Respighi's compositions, comprised, besides "The Pines of Rome," his Concerto in the Mixolydian Mode for pianoforte and orchestra; Suite No. 2 of Old Dances and Airs for the Lute (16th and 17th centuries), transcribed for orchestra. Respighi played his concerto and conducted his compositions.

When "The Pines of Rome" was performed at the Leeds (Eng.) Festival in October of last year, the correspondent of the London *Daily Telegraph* wrote: "The nightingale record is an innovation which, unlike many innovations, does that which it is meant to do. It also shows the modern musician giving up all hope of succeeding in evolving an artistic symbol for Nature's realities—in fact, holding up to Nature not a mirror but the recording apparatus. This means unconditional surrender. There may be some comfort in the thought that Beethoven himself failed, even while he was proclaiming his determination to win."

Mr. Ernest Newman was facetious, hearing the symphonic poem at a concert of the London Symphony Orchestra later in October, 1925: "The tame nightingale in the last movement (a gramophone record, 'kindly lent,' as the programme informed us, 'by the Gramophone Company, Hayes') did not communicate the expected thrill. Perhaps the captive bird does not sing with the rapture of the free one. Perhaps the proper romantic associations were lacking; it might have been better had the lights been put out and we had all held hands. But I fancy the explanation is that realism of this sort is a trifle too crude to blend with music. We all remember Mr. Arnold Bennett's 'Card,' who, having bought in the days of his prosperity a painting of a Swiss scene with a church tower in it, and still having enough of the Five

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Towns left in him to want to fortify the beautiful with the useful, had a real clock-face inserted in the tower to tell him and the world the time. Since then we have read of Mr. Harry Leon Wilson's little boy, who used to gaze with a blend of fascination and terror on a picture of a lion in a cage, the bars of the cage being real, inserted in the frame; the great thing was to put your fingers behind the bars and half hope, half fear that the lion would go for them. Musical realism of the Respighi type has the same queer attractiveness and the same drawbacks. Of course, if the public likes it, it can be extended indefinitely. We may yet live to see the evening when the Pastoral Symphony will be given with real running water in the slow movement, nightingale by the Gramophone Company, quail by Messrs. Fortnum and Mason."

This symphonic poem is in four connected sections. They are based upon this programme, printed as preface to the score:

"1. The Pines of the Villa Borghese (Allegretto vivace, 2-8). Children are at play in the pine-grove of the Villa Borghese, dancing the Italian equivalent of 'Ring Around A-Rosy'; mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and they disappear. Suddenly the scene changes to—

"2. The Pines Near a Catacomb (Lento, 4-4; beginning with muted and divided strings, muted horns, *p.*). We see the shadows of the pines which overhang the entrance to a catacomb. From the depths rises a

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chant which re-echoes solemnly, sonorously, like a hymn, and is then mysteriously silenced.

"3. The Pines of the Janiculum (Lento, 4-4; piano cadenza; clarinet solo). There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings (represented by a gramophone record of a nightingale's song heard from the orchestra).

"4. The Pines of the Appian Way (Tempo di marcia). Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet's phantasy appears a vision of past glories; trumpets blare, and the army of the consul advances brilliantly in the grandeur of a newly risen sun toward the sacred way, mounting in triumph the Capitoline Hill."

It will be observed that a nightingale sings in the third section. The bird is represented in the score by "No. R. 6105 of the 'Concert Record Gramophone.' " The song, occurring at the end of the section, is introduced by the clarinet tune heard at the beginning of the movement. The gramophone solo is accompanied by muted and trilling violins, the harp, and a chord for violas and violoncellos.

Respighi first studied music with his father. Entering the Liceo Musicale in Bologna, he studied the violin with Federico Sardi, composition with Giuseppe Martucci. He also had lessons from Luigi Torchi. Graduated in 1901, he visited foreign lands. Living for a time in Russia, he studied at Leningrad with Rimsky-Korsakov; later in Berlin, with Max Bruch. He was appointed professor of composition at the Liceo Musicale, Bologna. In 1913 he began to teach composition at the Royal Academy of Saint Cecilia at Rome.



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Prelude to "The Mastersingers of Nuremberg"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie (compare Elgar's theme of "London Citizenship" in "Cockaigne"). Secondary figures are formed from disintegrated portions of this theme.

The exposition of the initial theme, with the first development, leads to a second theme. It is essentially lyrical; given at first to the flute, it hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A flourish of violins leads to a third theme, intoned by the brass, sustained by harp. This theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. Here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

*See "Der Meistersinger in Geschichte und Kunst," by Curt Mey (Carlsruhe), 1892, pp. 56–57



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After a return to the short episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed broadly. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

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Prelude to Act III of "The Mastersingers of Nuremberg"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Die Meistersinger von Nürnberg" was performed for the first time at the Royal Court Theatre, Munich, on June 21, 1868.*

The idea of the opera occurred to Wagner at Marienbad in 1845. His first sketch was made at Dresden in 1845. The scenario then sketched differed widely from the one adopted. The libretto was completed at Paris in 1861. Wagner worked at Biebrich in 1862 on the music. The score was finished on October 20, 1867.

The prelude to Act III begins with a slow unison passage for violoncellos—a theme associated with the character of Hans Sachs. The second phrase is made the subject of a quasi-fugal exposition in the strings. This passage, *Etwas gedehnt* (*un poco largo*), G minor, 4-4, is followed by measures in G major, the choral greeting to Sachs,

*The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886: Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemlitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödlinger, Beckmesser; Sedlmayer, David; Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.

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sung as the poet appears as a judge in the singing contest (Act III). This greeting is here in full harmony for bassoons, horns, trumpets, trombones and bass tuba. The strings interrupt by playing passages based on phrases from Sachs's cobbler song and the Sachs motive heard at the beginning of the Prelude, and ends with some reminiscences (violins) of Walther's Spring Song in Act I. The aforesaid wind instruments now give out the second half of the greeting to Sachs. The orchestra then develops polyphonically the Sachs motive. There is a diminuendo which fades away in violins, violas and violoncellos, with a final reference to the cobbler's song.

OVERTURE TO "TANNHÄUSER" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elizabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

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The first performance of the overture in Boston was October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from the opera was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the society "with the highly valuable assistance of Herr Louis Schreider, solo trumpet-player to the King of Hanover."

The overture, scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, two bassoons, cymbals, triangle, tambourine, strings, begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower woodwind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

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Symphony No. 6 in B minor, "Pathetic," Op. 74 — I. November 17

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Concerto in E minor for String Orchestra (Edited by A. Mistovski) — IV. February 16

WEBER

Overture to "Euryanthe" — I. November 17
Overture to "Der Freischütz" — III. January 19

WAGNER

Prelude and Liebestod from "Tristan and Isolde" — III. January 19
Prelude to "The Mastersingers of Nuremberg" — V. March 16
Introduction to Act III, "The Mastersingers of Nuremberg" — V. March 16
Overture to "Tannhäuser" — V. March 16

(EUGENE GOOSSENS appeared as guest conductor of the third concert, January 19)

Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air
And my heart chokes me till I hear it not.

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the violoncellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir tone Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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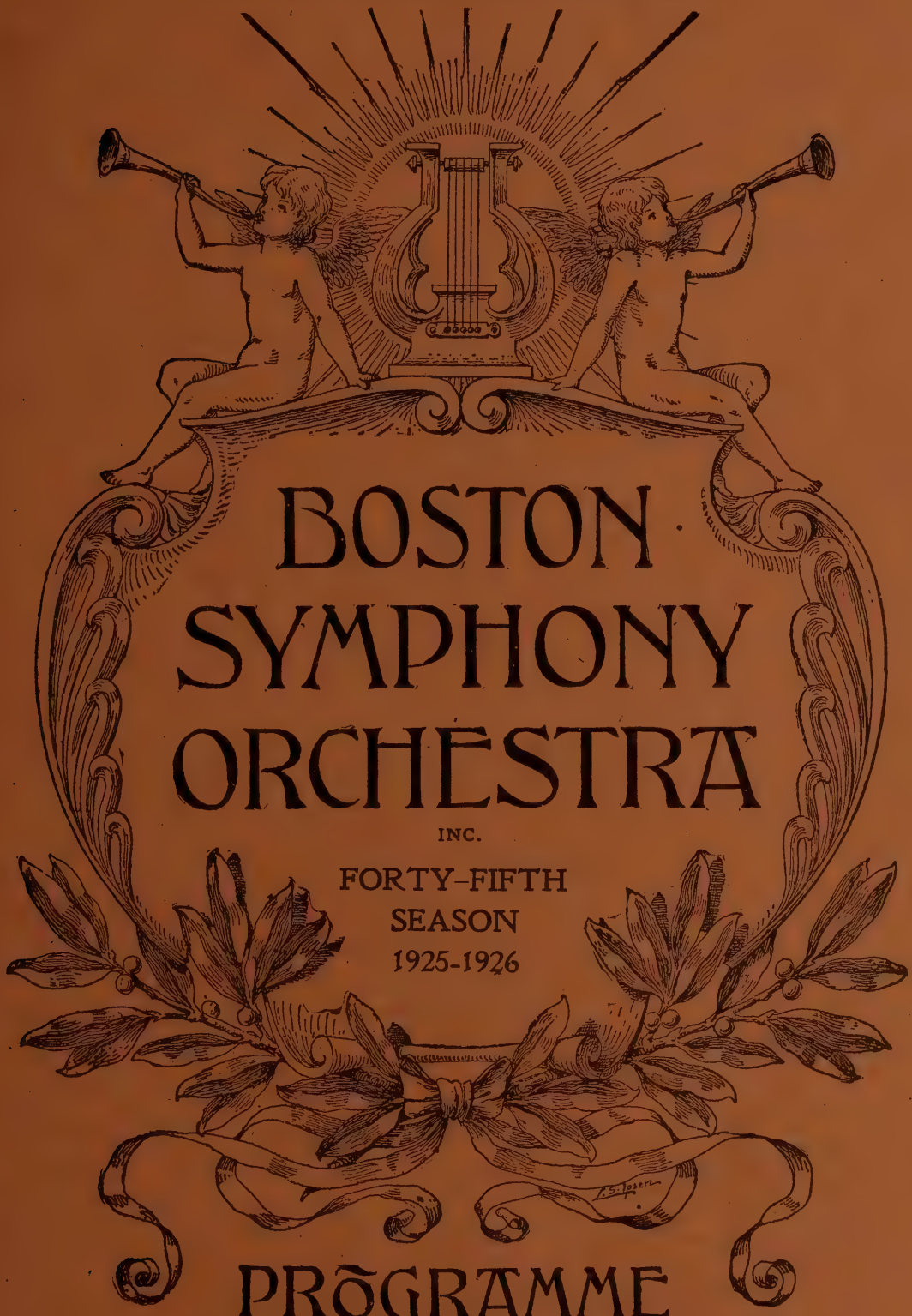
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J. C. Bach . . . Brandenburg Concerto No. 3 in G major, for String Orchestra

I. Allegro moderato.
II. Allegro.

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I. Calme; Assez animé; Calme.
II. Modéré, très rythmé.
III. Animé; modéré.

Tchaikovsky . . Symphony No. 6 in B minor, "Pathetic," Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale; Adagio lamentoso.

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Concerto, G major, No. 3 (of the Brandenburg Set) for three violins, three violas, three violoncellos, with bass

Johann Sebastian Bach

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750)

This composition is the third of the six Brandenburg concertos. Completed March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. The prince was provost of the Cathedral at Halberstadt. He was a bachelor, living now at Berlin and now on his estate at Malchow. Fond of music, and not in an idle way, he was extravagant in his tastes and mode of life, and often went beyond his income of nearly fifty thousand thalers. He met Bach—some say at Carlsbad—in 1718 or 1720, and asked him to write some pieces for his private orchestra, which contained players of high reputation.

Bach sent the pieces entitled "Concerts avec Plusieurs Instruments" to Berlin, with a dedication in French. This dedication was probably written by some courtier at Cöthen, where Bach was then living. Nothing is known about the reception, nor is it known whether they were ever played at the palace of the prince. It was his habit to catalogue his music; but the name of Bach is not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos, were recorded. Spitta thinks that the pieces were probably included in miscellaneous lots, as "77 concertos by different masters and for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)"; or "100 concertos by different masters

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for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were next owned by the Princess Amalie, sister of Frederick the Great, and a pupil of Kirnberger. Their final home was the Royal Library, Berlin. Edited by S. W. Dehn, they were published by Peters, Leipsic, in 1850.

The autograph title of this work is as follows: "Concerto 3 a tre Violini, tre Viole, e tre Violoncelli col Basso per il Cembalo."

When the Concerto was played by the Boston Symphony Orchestra on May 2, 1914, Mr. DeVito was the pianist.

The first movement in a somewhat different form was used by Bach in the cantata, "Ich liebe den Höchsten von ganzem Gemüthe." Bach added for this cantata two horns and three oboes obbligati.

I. G major, 2-2. The strings, divided into three groups, begin with a lively theme. The movement consists of developments in many forms of portions of this theme; for example, the motive of the first measure is used with a new figure in opposition; measures 4, 5, 6 are contrapuntally treated. A half-cadence on D introduces the working-out of motives from the third measure of the theme, while the initial motive of the first measure appears in violoncellos and double-basses, until the chief theme leads to a cadence, G major. A new episode is based on the second part of the second measure. When G major again comes, a new theme is opposed to the chief theme. The voices alternate in double counterpoint. At last the movement ends with the chief theme. "One passage," says Spitta, "is as fine as anything in the whole realm of German instrumental music. The chief subject is given out in the second violin part; the first violin then starts

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an entirely new subject, which next appears in the second violin, drawing in more and more instruments, and is at last taken up by the third violin and third viola and given out weightily on their G strings; this is the signal for a flood of sound to be set free from all sides, in the swirl of which all polyphony is drowned for several measures." Spitta refers here to a place near the middle of the movement.

In the original score there is a transitional measure, adagio, 4-4.

II. Allegro, G major, 12-8. The theme, developed elaborately, is followed by other figures, which contend in alternation with the chief theme to the end.

There is no middle and contrasting movement. To supply this want, some conductors have introduced as a second movement Bachrich's arrangement of an Andante from one of Bach's sonatas for violin solo. This was done when the concerto was played at concerts of the Philharmonic Society of New York, February 13, 14, 1903.

The first performance by the Boston Symphony Orchestra in Boston was on March 9, 1907, Dr. Muck conductor. The second was on October 22, 1910, Mr. Fiedler conductor, John P. Marshall, harpsichord. The third was on May 2, 1914, Dr. Muck conductor, Mr. DeVoto pianist.

At a concert of the New York Philharmonic Society in Boston—its first concert in this city—Gustav Mahler, the conductor, put on the programme his arrangement of movements from Suites Nos. 2 and 3, and played a "piano-harpsichord."

A Chinese Legend (about 600 a.d.) Henry Eichheim

(Born at Chicago, Ill., on January 3, 1870; now living at Santa Barbara, California)

This music was originally for a ballet "The Rivals: Ancient Chinese Legend," produced at entertainments of the Adolph Bolm Ballet Intime at the Eighth Street Theatre, Chicago, on January 1 and 4, 1925. The performances were under the auspices of the Chicago Allied Arts, Inc. Mr. Bolm adapted and staged the ballet; the scenery was by Nicolas Remisoff. The cast was as follows: General Yu, Mark Turbyfill; General Houang, Adolph Bolm; General Yu's wife, Ruth Page; Property Men, Charles Millholland and Earl La Mar. Mr. Eichheim conducted.

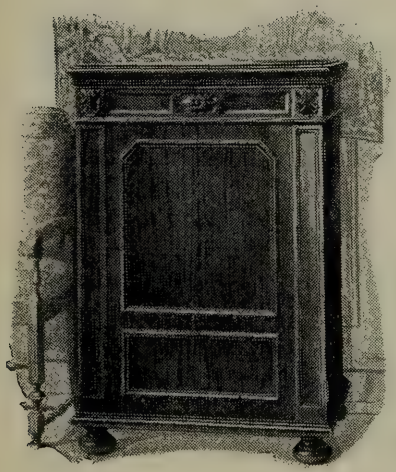
The programme of Part I was as follows: Arthur Bliss, Rout; Juon, Chamber Symphony (First Movement); Songs, Stravinsky: "Pribaoutki" (sung by Mina Hager); Sibelius, Valse Triste; d'Indy, Serenade and Waltz. The orchestra was Eric De Lamarter's Solo Orchestra. Part II. Manuel de Falla's ballet pantomime, "Love The Magician" (Candelas, Maria Montero; Carmelo, Mr. Bolm; Lucia, Amata Grassi; The Spectre, Caird Leslie); orchestral pieces: Eichheim's Japanese Nocturne and Javanese Sketch; Ballet, "The Rivals." Part III.

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The programme gave this argument for Mr. Eichheim's "Chinese Legend":

"SCENE 1—There were two Generals fighting. One was the most beautiful and handsome man known in all the history of China, and the other was equally well known as the ugliest man in the whole Kingdom. The fighting was fierce, and ended by the ugly General being killed by the handsome General. Almost the same moment that he fell to the earth dead, the wife of the ugly General appeared, and seeing her husband slain she took his spear and commanded the handsome General to fight with her. Now she was also very beautiful, in fact the most exquisite and popular woman in the Kingdom. They began their combat with fierce seriousness, but it was obvious almost at once that some unseen force was between them. Their eyes met for an instant and there was an instant's lull in the fighting; and as they fought these arresting moments occurred oftener and were longer. Finally, their strength waning and the struggle being without result, they agreed to part and resume the battle after they had both recovered from the complete exhaustion to which they had succumbed.

"SCENE 2—She is approaching a shrine, with the stealthy, catlike movements that come from a sense of great guilt. She prostrates herself and asks the god's pardon because she has not brought the head of the beautiful General, her enemy, to lay upon the shrine. She prays for courage and determination to kill the General in spite of the nameless spell which has cast itself between them.

"SCENE 3—The General and the widow of the slain General are again fighting, with renewed vigor and courage, but their eyes again meet and for a long time they are as though hypnotized. It comes to them both at once that their struggle against this unseen thing is in vain, and, with their eyes held by each other's, they approach very closely together, there is a long look into each other's face, and simultaneously she reaches for his spear and he catches her sword. She pushes his spear through her breast and he cuts his throat with her sword, and they die together in an ecstatic embrace."

We are indebted to Mr. Eichheim for the following description of the music:

The music of this drama begins with Chinese ceremonial music written by a Chinese Emperor about the year 700 A.D. in memory of a slain and beloved general.

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An allegro follows. The fighters enter quickly and two accentuated motives which synchronize with the spear thrusts are followed by two more motives upon which the entire work is founded. The trust which kills the older general is the first climax which diminishes quickly into an echo of the ceremonial music, as the young wife prays beside her slain husband's body, a solo violin voicing her agony. As she rises and challenges the murderer, the first allegro plunges them into their fight. This ends abruptly, and the love motive transfixes them—they gaze into each other's eyes. She dashes him away and the fighting is begun more furiously, only to be interrupted by the love motive—this time proclaimed more ardently.

The fight again begins furiously, but soon exhaustion seizes them both and a truce is declared until next day. They leave the stage, and the ceremonial music in memory of the dead general is heard.

The stage is now being set as a shrine with a Buddha. This is done in the manner of the Chinese theatre, in view of the audience.

As the ceremonial music ends, the lady enters. She kneels, then touches her forehead at the feet of Buddha, praying for strength to overcome her love and avenge her husband. Temple bells, many pairs of small cymbals, gongs, and other bells used in the Buddhistic service, are now heard and this merges into a Buddhistic service for the dead. Her prayer finished—the soldier appears—and they resume the futile fight which is now interrupted by the love music, now in full fervor, a measure longer, and recognized by both as inevitable. They cannot escape. Suddenly she grasps his spear and plunges it into her heart—he tears her husband's sword from her stricken hands and draws it across his throat. They die in each other's arms, the love motive in the orchestral coda proclaiming the triumph of their great passion.

The piece was composed in 1924. The score is for piccolo, two flutes, G flute, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, six pairs of cymbals, the Chinese instruments named above, pianoforte, two harps, and the usual strings.

Mr. Eichheim's father, Meinhard Eichheim, a violoncellist of repu-

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tation, was a member of Theodore Thomas's Orchestra for many years. The son studied the violin with Carl Becker, Simon E. Jacobsohn, and Leopold Lichtenberg. He was a member of Theodore Thomas's Orchestra in New York for a year, but in 1890–91 he joined the Boston Symphony Orchestra as one of the first violins. He left this orchestra at the end of the season 1911–12, to devote himself to composition, concert work here and in many other cities, teaching, and photography. For four years he was conductor of the Winchester (Mass.) Symphony Orchestra. In 1915 he visited Japan and other Eastern countries for the first time. In 1919 he again journeyed to Japan. Remaining there for over a year, with excursions to other countries of the East, he made a careful study of Oriental music, and gave concerts in Eastern cities. He has made later journeys to the Orient.

The list of his compositions includes a symphonic poem for orchestra, "The Story of the Bell" (suggested by a story of Lafcadio Hearn); "Oriental Impressions" for orchestra (played in Boston by the Boston Symphony Orchestra and conducted by the composer on March 24, 1922); "Malay Mosaic," for small orchestra (1925; first performances in New York on March 1, 1925, Mr. Stokowski conductor, and March 3, 1925, at Santa Barbara, the composer conducting members of the Los Angeles Philharmonic Orchestra). "A Chinese Legend" and the "Malay Mosaic" are announced for performance by the Cleveland Orchestra at Cleveland, April 17, 18, of this year; a sextet for strings, a string quartet, a violin and pianoforte sonata, a violoncello sonata, about forty songs, studies for the violin, and piano pieces.

"Escales" ("Ports-of-Call") Jacques Ibert

(Born at Paris on April 15, 1890; now living there)

Ibert studied at the Paris Conservatory (1911–14). His teachers were Pessard Gedalge, and Vidal. In 1919 he was awarded the *prix de Rome* for his cantata, "Le Poète et la Fée."

"Escales" was performed at a Lamoureux Concert in Paris, Paul Paray conductor, on January 6, 1924.

An "escale" is a port-of-call, where vessels put in to take on coal or to re-victual.

The miniature edition of the score does not give titles to the three movements, but it was said at the time of the first performance that they were inspired by Mediterranean impressions: Palermo; Tunis-Nefta; Valencia.

The score calls for these instruments: piccolo, two flutes (the second interchangeable with a second piccolo), two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass-tuba, a set of four kettle-drums, side drum, tambourine, bass drum, cymbals, triangle, xylophone, castanets, tom-tom, celesta, two harps, and the usual strings.

I. Palermo. Calme, assez animé, calme. The first theme lends itself easily to numerous transformations, harmonic and orchestral. There is a sturdy motive for the basses which serves later as an accompaniment to the chief theme of the second section.

II. Tunis-Nefta. Modéré—très rhythmé. A long phrase, with effects of Oriental rhythm, color, and pulsatile instruments, grows animated. A rhythm of seven obtained by three-four and four-four dominates the movement. The animation of the middle section is engendered by a second theme. This movement was redemanded at the first performance. The oboe solo was then played by M. Gillet, now of the Boston Symphony Orchestra.

III. Valencia. Animé—modéré. This movement is in the manner of a Spanish rhapsody. The successive themes are not developed and are connected only by the relationship of national character, yet the first theme is more or less in evidence, now shortened, now transformed in certain sections, especially towards the middle, where it serves to introduce one important passage, of which the subject is derived from a phrase sketched at the beginning of the rhapsody.*

The list of his chief works is as follows:

ORCHESTRA: "Noël en Picardie," symphonic poem (1914).
"La Ballade de la Geôle de Reading" (after Oscar Wilde), (composed, in 1921, first performed at a Colonne Concert, 1922).
"Escales."
"Féerique."
Suite: "Trois Pièces de Ballet—Les Bouquetières, Créoles, Les Bavardes"—produced at a Pasdeloup Concert, January 31, 1925. These pieces are from a ballet "Les Rencontres."
CHORUS AND ORCHESTRA: "Chant de Folie." Double chorus of mixed voices. Composed in 1923–4, and dedicated to Serge Koussevitzky.
MUSIC FOR THE STAGE: "Le Poète et la Fée," cantata, produced at the Institute Paris in 1920.
"Persée et Andromedé" (after Jules Laforgues' "Legendary Morality." Two acts.
"Le Jardinière de Samos." Five acts.
CHAMBER MUSIC: Two movements for two flutes, clarinet, bassoon (National Society, 1923).
"Jeux," Sonatina for flute and pianoforte. Sonata for violin and pianoforte.
"Pièces Anépigraphes," String Quartet.
PIANOFORTE MUSIC: "Histoires"; "Les Rencontres" (little Suite in the form of a ballet), for four hands; "La Ballade de la Geôle de Reading"; "Escales" (two movements), transcribed by the composer.

* This analysis is condensed from the one in the catalogue of the publisher Leduc.

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Symphony No. 6, B minor, "Pathetic," Op. 74

Peter Ilich Tchaikovsky

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky on the voyage from New York to Hamburg in May, 1891, made sketches for a sixth symphony. He worked on this symphony in 1892, was dissatisfied with it, and destroyed it before he began to orchestrate it. His third pianoforte concerto, Op. 75, was based on the first movement of the rejected work. (This concerto was played after his death by Tanéïev in Leningrad.) Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïev, and produced at Leningrad on February 20, 1896, was also based on the sketches for this Symphony.

The first mention of the "Pathetic" Symphony is in a letter from Tchaikovsky to his brother Anatol, dated Klin, February 22, 1893. He wrote to Davidov, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece."

Tchaikovsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kashkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at Leningrad in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at Leningrad October 28, 1893. The programme included an overture to an un-

finished opera by Laroche, Tchaikovsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tchaikovsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

* * *

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "Pathetic"!' and he wrote in my presence the title that will forever remain."

On October 30 Tchaikovsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidov, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

What was the programme in Tchaikovsky's mind? Kashkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death.

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* * *

Each hearer has his own thoughts when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrance of youth and all that is in that word.

The second movement might bear as a motto the words of the Third Kalandar in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: "This is indeed life. O sad that 'tis fleeting!" The trio is as the sound of the clock that in Poe's wild tale of the Masque of the Red Death compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tchaikovsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments.* The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again

*Note the effect of the constant drum beats in O'Neill's "The Emperor Jones."

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there is the deliberate effort to be gay, but the drum once heard beats in the ears forever.

The third movement—the march-scherzo—is the excuse, the pretext, for the final lamentation. The man triumphs, he knows all that there is in earthly fame. As Victor Hugo said, success is hideous. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing in Roman streets, at Tasso with the laurel wreath, at coronation of King or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

This battle-drunk, delirious movement must perforce precede the mighty wail.

"The glories of our blood and state
Are shadows, not substantial things;
There is no armour against fate;
Death lays his icy hands on kings."

Vernon Blackburn compared this threnody to Shelley's "Adonais": "The precise emotions, down to a certain and extreme point, which inspired Shelley in his wonderful expression of grief and despair, also inspired the greatest of modern musicians since Wagner in his Swan Song,—his last musical utterance on earth. The first movement is the exact counterpart of those lines:—

'He will awake no more, oh, nevermore!—
Within the twilight chamber spreads apace
The shadow of white death.'"

The symphony is scored for 3 flutes (the third is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, a set of 3 kettledrums, tamtam, and strings.

The first performance in the United States was by the Symphony Society of New York, Walter Damrosch conductor, March 16, 1894.

Tchaikovsky was not the first to put funeral music in the Finale of a Symphony. The Finale of Spohr's Symphony No. 4, "The Consecration of Tones," is entitled "Funeral Music. Consolation in Tears." The first section is a Larghetto in F minor, but an Allegretto in F major follows.

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PROGRAMME

Liadov Fragment from the Apocalypse, Symphonic Picture, Op. 66

Liadov "Kikimora," a Folk Fairy-tale, Op. 63

Rimsky-Korsakov . . . Suite from the Opera, "Tsar Saltan"

Brahms Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

There will be an intermission before the symphony

"From the Apocalypse"—Symphonic Picture, Op. 66

Anatol Constantinovich Liadov

(Born at Leningrad, May 11, 1855; died on August 28, 1914*)

The score dedicated to Alexander Siloti bears these verses from the tenth chapter of the Revelation of St. John the Divine:

"And I saw another mighty angel come down from heaven, clothed with a cloud: and a rainbow was upon his head, and his face was as it were the sun, and his feet as pillars of fire. And he had in his hand a little book open: and he set his right foot upon the sea, and his left foot on the earth, and cried with a loud voice, as when a lion roareth: and when he had cried, seven thunders uttered their voices."

The score, published in 1913, calls for three flutes (the third interchangeable with piccolo), two oboes, English horn, three clarinets, two bassoons, double bassoon, four horns, three trumpets, three trombones, two tubas, four kettle-drums (two players), bass drum, cymbals, triangle, tam-tam, bells, celesta, harp, and strings.

This composition was performed in New York at a concert of the Symphony Society on November 5, 1922.

* * *

Liadov's father and grandfather were professional musicians. His father, Constantine, a court conductor (1820–68), was his first teacher, for the boy showed uncommon talent at a very early age. He studied at the Leningrad Conservatory, and took lessons in composition of Rimsky-Korsakov. Leaving the Conservatory in 1877, he went back the next year as assistant teacher in the lower classes for theory, and in 1878 was made professor of harmony and composition there. He held a similar position in the Imperial Court Chapel. Glazounov, Rimsky-Korsakov, and Liadov were for a time conductors of the Russian Symphony Concerts. Liadov was appointed in 1894. In March, 1908, Liadov, Glazounov, and other leading teachers at the Conservatory espoused the cause of Rimsky-Korsakov, who was ejected from the Conservatory for his sympathies with students in political troubles, and they resigned their positions.

*Some music lexicons say at Novgorod; others say at Leningrad.

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With Balakirev and Liapounov, Liadov at the request of the government made researches into the folk-songs of various districts.

* * *

His chief works are as follows:

ORCHESTRA. First Scherzo, Op. 16; Scena: The Inn, Mazurka, Op. 19; Valse Badinage; Ballade, Op. 21, B; Polonaise in memory of Poushkin, Op. 49; "Baba-Yaga," Op. 56; eight Russian Folk-songs for orchestra, Op. 58; "The Enchanted Lake," Op. 62; "Kikimora," Op. 63; Suite, "To Maeterlinck." "From The Apocalypse," Op. 66; "Nenia," Op. 67. A ballet "Leila and Adelai" was left unfinished.

CHORAL. Last scene from Schiller's "Bride of Messina" for mixed chorus and orchestra, Op. 28; "Slava," for female voices, two harps, and two pianos (8 hands), Op. 47; songs for female chorus and piano, Op. 50; female chorus (in honor of W Stassov, 1894); music to Maeterlinck's "Sœur Beatrice,"—chorus of Beggars, "Ave Maria"; "Ave Maris Stella"; Death of Beatrice, Requiem Æternam, Op. 60.

SONGS. Four songs, Op. 1; Albums of six songs for children to national words, Op. 14, 18, 22; ten national songs for female voice, Op. 45; Russian national songs, Op. 48; one hundred and twenty national songs in three volumes.

PIANOFORTE. "Birioulki," Op. 2; six pieces, Op. 3; Arabesques, Op. 4; Studies, Op. 5; Intermezzi, Op. 6, 7, 8; Preludes and Mazurkas, Op. 9, 10, 11; Studies, Op. 12; Four Preludes, Op. 13; Two Mazurkas, Op. 15; Ballades, "From Days of Old," Op. 17, 20, 21; "On the Sward," Op. 23; two pieces. Op. 24 Idyll, Op. 25; Marionettes, Op. 26, 27; pieces, Op. 30, 31, 32; Three Canons, Op. 34; Variations on a Theme by Glinka, Op. 35; Three Preludes, Op. 36; Studies, Op. 37; Mazurkas, Op. 38; Four Preludes, Op. 39; Studies and Preludes, Op. 40; Barcarolles, Op. 44; Preludes, Op. 46; Studies and Canzonetta, Op. 48; Variations on a Polish Song, Op. 51; Morceaux de Ballet, Op. 52; Three Morceaux, Op. 57.

Liadov collaborated in "The Paraphrases" with Borodin; the string quartet "B-la-b"; in the "Fanfare" for Rimsky-Korsakov's Jubilee (1890), etc.

His "Music Box"* was first played in Boston by Alexandre Siloti on February 12, 1898. Mr. Siloti played at later recitals Liadov's Variations on a Theme of Glinka. "Birioulki" and other pianoforte pieces have been played here.

Liadov's "The Enchanted Lake" was played for the first time in Boston at a concert of the Boston Symphony Orchestra, February 10, 1922; his "Kikimora" on February 10, 1922; his "Baba-Yaga" as early as January 7, 1911.

*Liadov arranged it for piccolo, two flutes, three clarinets, harp, and Glockenspiel.



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"Kikimora" a Folk Fairy-tale for Orchestra, Op. 63.

Anatol Constantinovich Liadov

(Born at Leningrad, May 11, 1855; died on August 28, 1914*)

"Kikimora" was published in 1910. The first performance in America was at a concert of the Russian Symphony Orchestra in New York, November 16, 1910. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Monteux conductor, on February 10, 1922. The score, dedicated to N. N. Tchérépnin, calls for these instruments: piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, kettledrums, celesta, xylophone and strings.

An explanatory programme is printed in Russian on a fly-leaf of the score, translated into German by W. Czumikov. It is an extract from Sakharov's folk-tales.

"Kikimora lived and grew up at the house of a Sorcerer dwelling among stony mountains. From morning till evening a wise cat told her tales of foreign lands. In seven years Kikimora was fully grown. She is lanky and dark; her head is as small as a thimble; her body is like a straw. She is noisy from morning till evening; she whistles and hisses from twilight till midnight; from midnight till day-break she spins hemp, reels yarn, and at the loom fits her silken dress. Kikimora spins and plots in her mind evil against all mankind."

W. R. S. Ralston, in "The Songs of the Russian People," says that Kikimora, or Shishimora (the French "cauchemar"), is the Russian word for the incubus associated with nightmare. "The first half of the word," says Afanasiev, "is probably the same as the provincial expression *'shish'*: Domovoy, demon, etc. The second half means the same as the German *'mar'* or our 'mare' in nightmare. In Serbia, Montenegro, Bohemia, and Poland the word answering to *'mora'* means the demoniacal spirit which passes from a witch's lips in the form of a butterfly, and oppresses the breathing of sleepers at night. The Kikimora are generally understood to be the souls of girls who have died unchristened, or who have been cursed by their parents, and so have passed under the power of evil spirits."

Introduction, Adagio, E minor, 4-4. Presto, E minor, 3-4.

*Some music-lexicons say at Novgorod; some say at Leningrad.



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Nicholas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908)

"The Fairy Tale of Tsar Saltan, his Son the renowned and Mighty Paladin, the Prince Guidon Saltanovich, and the Beautiful Tsarevna Lebed (Swan)," an opera in four acts, seven scenes, and prologue, composed in 1899–1900 for a libretto based on a fairy tale in verse by Pushkin, was produced by the Private Opera Company in Moscow in December, 1900. The orchestral Suite was performed at Petrograd in a concert of the Imperial Russian Musical Society a short time before the production of the opera, which is conspicuous for the large number of Russian folk songs utilized. Pushkin's fairy tale was written in 1831.

Each movement has lines from Pushkin's poem. Each movement is introduced by a trumpet fanfare. Pushkin's story runs as follows:

A rich man had three daughters. Each one of them wished to wed the young and handsome Tsar. The first said, as the sisters talked together, that she could make him the best of bread; the second would weave the finest linen; the third would bear glorious children. The Tsar Saltan was in the habit of going about at night as Haroun al-Raschid, the Viceroy in "La Périchole," and Nero of old, to inquire into the doings of his people. He overheard the sisters, and chose the youngest, who was sure she could aid in perpetuating the imperial

*This date is given in the catalogue of Belaïev, the Russian publishing house. One or two music lexicons give May 21.

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line, but he foolishly allowed her sisters to live in the palace. War called him away. The envious sisters in his absence sent him this message:—

In the night Tsaritsa bore
Neither boy nor girl; what's more—
Neither frog, nor mouse, nor crawfish,
But a beasty strange and dwarfish."*

So the Tsaritsa and her blooming baby boy were put into a barrel and cast into the sea. The barrel drifted to the magic island of Buyan. Here the boy throve, and having saved a swan from death he became endowed with mighty power. He gave the word, and lo, a wonderful city, with gardens and palaces, arose, so that the island was called the Island of the Three Wonders: The Wonder of the Squirrel that gathered nuts of gold and emerald while it whistled Russian folk songs; The Wonder of the Thirty-three Warriors, who were cast, fully armed, upon the shore; The Wonder of the Princess—the swan saved by the Tsarevich from a pike, and now, in human form, ready to wed her saviour. The Tsar Saltan, returning from the war, heard what had happened and hastened to the magic island.

I

At that time a war was raging,
Tsar Saltan in tones engaging
Bade her, as he mounted steed,
"As thou lov'st me, take good heed."

A trumpet fanfare, Allegretto alla marcia. A tune is given to flutes and clarinets. The second theme of a more lyrical nature is for the horns, then violins, and at last for full orchestra. There are martial rhythms almost throughout the movement.

II

(*Introduction to Act II*)

In the blue sky stars are flashing,
In the blue sea waves are splashing.
O'er the sky a cloud-sheet creeps,
O'er the waves the barrel leaps.
Like a widow lost and failing.
Cries Tsaritsa, fluttering, wailing.
While the child through day and night
Grows each hour in size and might.

This movement is in the nature of a lament.

*This and the second translation of Pushkin's verses are from N. Jarintzov's "Russian Poets and Poems" (Oxford, 1917).



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III

THE THREE WONDERS

(*Introduction to the last scene*)

In the sea an isle doth rise,*
On the isle a city lies,
Full of churches—golden heads,
Palaces and garden beds.
Life therein is easy, free,
And its wonders number three:
A squirrel right in people's view,
Golden nuts doth ever chew,
Out the emerald kernels takes,
Then the golden shell she makes
Into piles of equal size,

And 'fore honest people's eyes
Sings without asking pardon:
"In the orchard, in the Garden,"†
And the city's wonder second.
Might with justice full be reckoned.
When the ocean's billows roar.
Dashing 'gainst the lonely shore
And recede again from land,
There remains a hero band—
Thirty-three—in coats of mail
Flashing just like fiery scale.
Third, there is a princess fair,
Eyes away one cannot tear.
She by day God's light outshines,
Earth in light by night enshrines,
'Neath her braid the crescent bright,
From her brow a star sheds light.

I was there, mead beer I sipped,
My mustache I only dipped.‡

The Suite was performed at a concert of the New Orchestra in New York on December 26, 1919.

SYMPHONY IN C MINOR, NO. 1, OP. 68 . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is

*This translation is from the program book of the Russian Symphony Orchestra.
†A Russian folk song.
‡The customary conclusion of Russian fairy tales.

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he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck, has much to say about the influence of these works and the tragedy in the Schumann family over Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

Just when Brahms began to make the first sketches of this symphony is not exactly known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

In 1862 Brahms showed his friend Albert Dietrich* an early version

*Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königliche Akademie der Künste and in 1890 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a violoncello concerto, chamber-music, songs, piano pieces. He died November 20, 1908.

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of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but he had completed a string quintet in F minor. In 1866 Dietrich asked Brahms for a symphony, that he might perform it in Oldenburg. Brahms told him in answer that he could not expect a symphony, but he should like to play to him the "so-called 'German Requiem.' "

Dietrich saw the first movement in 1862. It was then without the introduction. Clara Schumann on July 1 of that year wrote to Joachim that Brahms had sent her the movement with a "bold" beginning. She quoted in her letter the first four measures of the Allegro as it now stands and said that she had finally accustomed herself to them; that the movement was full of wonderful beauties and the treatment of the thematic material was masterly. Dietrich bore witness that this first movement was greatly changed. The manuscript in the possession of Simrock the publisher is an old copy by some strange hand. It has a white linen envelope on which is daubed with flourishes, "Sinfonie von Johannes Brahms Mus: Doc: Cantab:" etc., etc. Kalbeck makes the delightful error of translating the phrase "Musicae doctor cantabilis." "Cantabilis!" Did not Kalbeck know the Latin name of the university that gave the degree to Brahms?

The manuscripts of the other movements are autographic. The second movement, according to the handwriting, is the youngest. The third and fourth are on thick music paper. At the end is written "J. Brahms Lichtenthal Sept. 76." Kalbeck says that the Finale was conceived in the face of the Zurich mountains, in sight of Alps and the lake; and the horn solo with the calling voices that fade into a melancholy echo were undoubtedly suggested by the Alpine* horn; the movement was finished on the Island of Rügen.

Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas

*Alpenhorn, or Alphorn, is an instrument of wood and bark, with a cupped mouthpiece. It is nearly straight, and is from three to eight feet in length. It is used by mountaineers in Switzerland and in other countries for signals and simple melodies. The tones produced are the open harmonies of the tube. The "Ranz des Vaches" is associated with it. The horn, as heard at Grindelwald, inspired Alexis Chauvet (1837–71) to write a short but effective pianoforte piece, one of his "Cinq Feuillets d'Album." Orchestrated by Henri Maréchal, it was played here at a concert of the Orchestral Club. Mr. Longy conductor, January 7, 1902. The solo for English horn in Rossini's overture to "William Tell" is too otten played by an oboe. The statement is made in Grove's Dictionary of Music and Musicians (Revised Edition) that this solo was originally intended for a tenoroon and played by it. Mr. Cecil Forsyth, in his "Orchestration," says that this assertion is a mistake, "based probably on the fact that the part was written in the old Italian notation; that is to say, in the bass clef an octave below its proper pitch." (The tenoroon, now obsolete, was a small bassoon pitched a fifth higher than the standard instrument.)

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"scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

We have quoted from Mme. Schumann's letter to Joachim in 1862. Brahms was working on the Adagio and Scherzo when he went from Hamburg to Baden-Baden in 1876. On September 25 he played to Mme. Schumann the first and last movements, and two weeks later the whole symphony. She noted her disappointment in her diary. To her this symphony was not comparable with the Quintet in F minor, the sextets, the pianoforte quartets. "I miss the melodic flight, however intellectual the workmanship may be. I am debating violently whether I should tell him this, but I must first hear the work complete from an orchestra." When she heard the symphony the next year in Leipsic, it made an o'erpowering impression on her, and she was pleased that Brahms had unconsciously changed the character of the Adagio to suit her wishes.

Max Bruch in 1870 wished to produce the symphony, but there was only one movement at that time. When the work was completed, Brahms wished to hear it before he took it to Vienna. He thought of Otto Dessoff, then conductor at Carlsruhe, and wrote to him. For some reason or other, Dessoff did not understand the drift of Brahms's letter, and Brahms was impatient. Offers to produce the symphony had come from conductors in Mannheim, Munich, and Vienna; but, as Brahms wrote again to Dessoff, he preferred to hear "the thing for the first time in the little city that has a good friend, a good conductor, and a good orchestra."

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted. There was a performance a few days later at Mannheim where Brahms conducted. Many musicians journeyed to hear the symphony. Simrock came in answer to this letter "It's too bad you are not a music-director, otherwise you could have a symphony. It's at Carlsruhe on the fourth. I expect from you and other befriended publishers a testimonial for not bothering you about such things." Simrock paid five thousand thalers for the symphony. He did not publish it till the end of 1877.

Brahms conducted the performance at Munich on November 15, 1876.* Levi had been his friend and admirer, but Brahms suspected

*When Brahms first appeared at a concert of the Musikalische Akademie in Munich, March 13, 1874, as composer, pianist, and conductor, he was warmly received. He conducted his Haydn variations and Three Hungarian Dances, and played the piano concerto in D minor; and the programme included songs sung by Heinrich Vogl. It was said of the Dances that they were not suited to an Akademie concert. "The reserve of the large audience towards the Hungarian dances was evidence of the sound musical taste of our concertgoers."

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that his devotion to Wagner had cooled this admiration. Nevertheless he refused an invitation to stay at Franz Wüllner's house, lest Levi might be offended. "Yet I do not wish to stay with him (Levi), for, to say the least, he plays comedy with his friends, and that I do not like." He did stay with Levi and thought the old friendship secure. Levi wrote that the performance was excellent. "I have again wondered at Brahms as a conductor, and I learned much from him at the rehearsals." The reception of the symphony was lukewarm, if not cold. When Levi invited Brahms to bring his second symphony to Munich, Brahms wrote: "I think it would be better for you to perform the one in C minor." Levi did give a performance of the latter the next year, although there were earnest protests on the ground that the public did not like it. After the first movement there was silence; after the second and third there was fierce hissing. Levi wrote that the opposition was not so much from the Wagnerites as from the so-called classicists, led by the critic of the *Augsburg Abendzeitung*, who was enthusiastic only for Lachner, Rheinberger, Zenger, and Rauchenegger.

The performances at Vienna, December 17, 1876; Leipsic, January 18, 1877; and Breslau, January 23, 1877, were conducted by Brahms. Concerning the performance at Leipsic we shall speak later. In Vienna the symphony was produced at Johann Herbeck's earnest request at a concert of the Gesellchaft der Musikfreunde. The audience was cool, especially after the last movement. Ludwig von Herbeck in the life of his father refers to Hanslick, who "in an unexplainable manner ranks this symphony as one of the most important symphonic works." Before this concert, certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor.

Second movement, Andante sostenuto, E major, 3-4.

The place of the traditional Scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. Here Mr. Apthorp should be quoted:—

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward

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the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloudlike harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (w thout trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones, The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of "Prometheus Unbound" "the true parallel" to this symphony.

It was Dr. Theodor Billroth, the distinguished Viennese surgeon, and not a hysterical poet, who wrote to Brahms in 1890: "The last movement of your C minor Symphony has again lately excited me in a fearful manner. Of what avail is the perfect, clear beauty of the principal subject in its thematically complete form? The horn returns at length with its romantic, impassioned cry, as in the introduction, and all palpitates with longing, rapture, and supersensuous exaltation and bliss."

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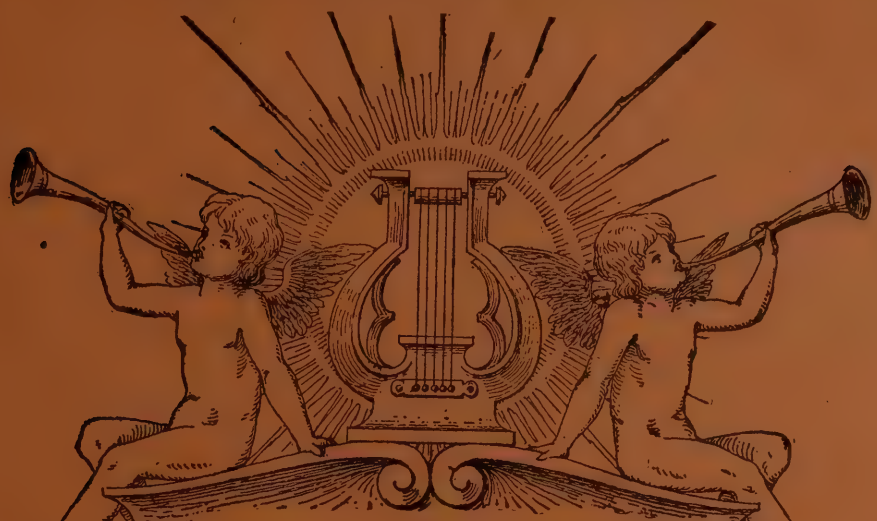
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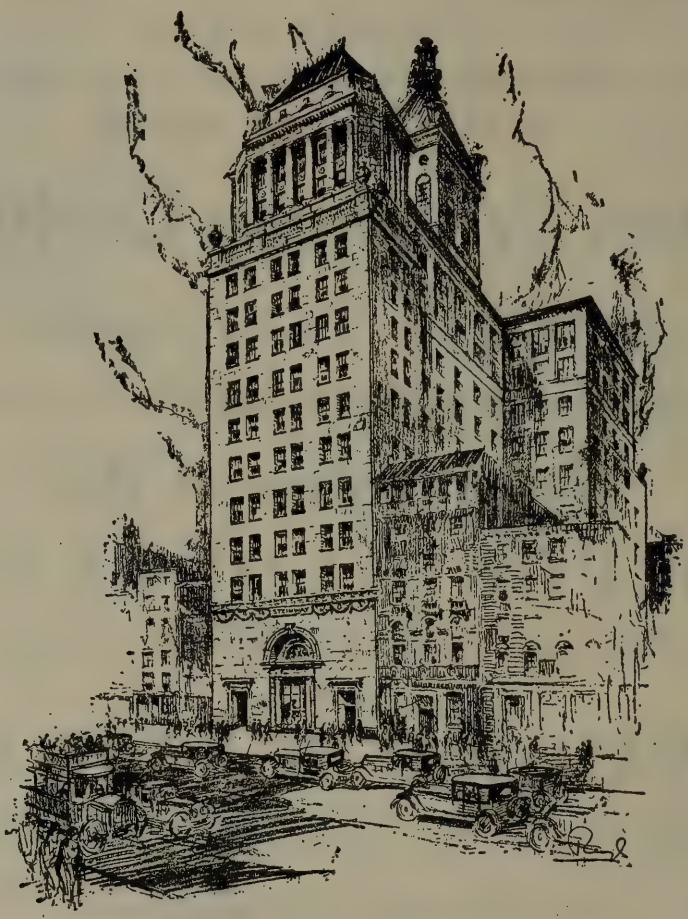
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Purcell–Wood Trumpet Voluntary

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Trumpet Voluntary for Trumpets, Trombones, Drums, and Organ, arranged by Sir Henry Joseph Wood . . Henry Purcell

(Purcell, born in London between November 21, 1658, and November 20, 1659*; died in London on November 21, 1695; Wood, born in London, March 3, 1869; now living in London)

This Voluntary for three trumpets, three trombones, kettledrums, side drum, and organ was published in London in 1923. There is no note concerning the source. Wood has been in the habit of arranging music by Purcell, taking a passage from one work and a passage from another, as in the "Suite" by Purcell which he conducted at Hollywood Bowl, California, on July 14, 1925.

Mr. Stokowski, conductor of the Philadelphia Orchestra, brought out in the season of 1924–25 a "Trumpet Prelude" which he said he had found in the library of the British Museum in the summer of 1924, without being able to learn anything about its history. We quote from Mr. Lawrence Gilman's excellent notes for the concert of the Philadelphia Orchestra in New York on March 10, 1925. "In the transcription used at tonight's performance, the Prelude is scored for three trumpets in C, two oboes, two bassoons, and strings. The key is D major, and the time alla breve. It opens forte with a solo for the first trumpet, accompanied by oboes and string choirs. . . . Note the use of the ground bass (announced at the beginning by the two bassoons in unison)." The question naturally arises, is this "Trumpet

*Riemann's "Musik-Lexicon" gives 1658; but see Grove's Dictionary, "Purcell" (revised edition), and the *Musical Times*, 1895, p. 733: "Purcell," by William H. Cummings ("The precise day of his birth is unknown, but there is no doubt about the year 1658"). A Purcell Commemoration to celebrate the bicentenary of Purcell's birth was held in London on January 30, 1858.

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Prelude" the "Trumpet Voluntary" of Wood's rescored by Mr. Stokowski or may not have Mr. Stokowski and Sir Henry Wood worked from the same manuscript or manuscripts? The tonality is the same.

There is a suggestion of the opening measures of Wood's arrangement in Purcell's "Welcome Song performed to His Majesty in the year 1684," and in a phrase or two in "The Indian Queen."

In the list of Purcell's works given in Grove's Dictionary (Revised Edition) under the head "From Various Sources," is "Trumpet Tune"; but this has little or no bearing on the "Trumpet Voluntary," for Purcell used this instrument freely, one might say recklessly. There is a florid trumpet obbligato to the soprano air "To arms, heroic prince" in his music to Shadwell's "The Libertine."*

The indication, "Flat Trumpets," is found in some of Purcell's scores, as in the Canzona written for the funeral of Queen Mary (1695). The title "evidently refers, first of all, to the minor key in which the composition is set, and also to the use of instruments which could be played in that 'flat' key. So far as we know, the Sackbut, which was also called the Trumpet Harmonious and the Double Trumpet, was the only brass instrument which, at that period, was recognized as adapted to the minor or flat key, or could have rendered the music written by Purcell."—Galpin, who quotes a note in the "S. Cecilia Day Celebration by Husk," where under the year 1691 we read that "during the feast, while the company is at table, the haut boys and trumpets play successively. Mr. Showers (*sic*) hath taught the latter of late years to play with all the softness imaginable; they plaid us some flat

*Shadwell's "The Libertine," a version of the Don Juan story used by Mozart, was produced in 1676.

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tunes with a general applause, it being a thing formerly thought impossible upon an instrument designed for a sharp key."

John Shore, the most famous trumpeter of his day—he died in 1752, between 80 and 90 years old—is mentioned as having taught trumpeters to play "flat tunes made by Mr. Finger." Purcell composed obbligato parts to songs for Shore to play. He is said to have split his lip in sounding the trumpet and thus was incapacitated.

* * *

"Voluntary." This word is now associated with the organ set piece or improvisation played before, during, or after a church service; called voluntary, Sir Walter Parratt suggested, because this music is optional. He mentions embellished versions of hymn tunes, diapason pieces, trumpet voluntaries, introductions with fugues, cornet voluntaries, and "half-comic 'ecchoes' on the 'Swelling Organ.'" He mentions Croft, Greene, Boyce, S. Wesley, and others as writers of voluntaries; he does not name Purcell. But the word "Voluntary" had other meanings in the terminology of music.

"Improvisation-Capriccio. Especially free organ playing. The word 'voluntary' is already found in Th. Mulliner's Virginal book (about 1450)."—Riemann's "Musik-Lexikon" (1922).

Bailey's "English Dictionary" (2d ed., 1736): "A Voluntary [in Musick] that which a musician plays Extempore, according to his fancy, at his beginning to play."

Dr. Johnson's Dictionary of the English Language (7th ed., 1785): "Voluntary. A piece of music played at will, without any settled rule.

> "Whistling winds like organs play'd,
> Until their voluntaries made
> The waken'd earth in odours rise
> To be her morning sacrifice.
>
> —*Cleveland.*

"By a voluntary before the first lesson, we are prepared for admission of those divine truths, which we are shortly to receive."—*Spectator*.

Ash's Dictionary (1795): "Voluntary, a piece of music played at will, a piece of music played without any rule."

In other words, a "voluntary" was not necessarily music played in church during the service.

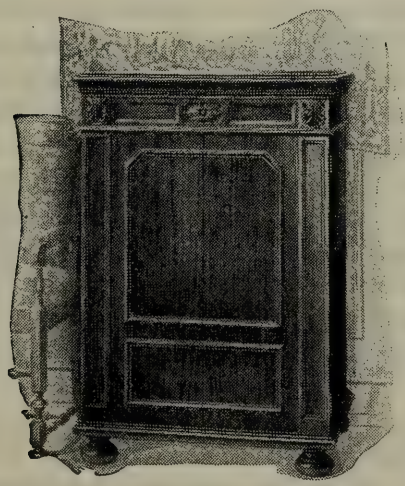
At the bicentenary of Purcell's death (1895), the *Pall Mall Gazette* of November 25, had this to say about "revisions," arrangements, etc., of Purcell's music:

> We have now done our best and also our worst with our one and only Purcell. Dr. C. Wood, at the request of the Director of the Royal College of Music, dutifully added his accompaniments for brass, flutes, and clarinets to "Dido and Æneas"; and at last on Friday night we bent our ears to hearkening unto the "Golden Sonata," arranged for two pianos and a full orchestra. Truly that was the worst of all. There were the two overwhelming pianos, the overwhelming orchestra; and there was the tender, delicate sonata, most beautiful in its fitness, exquisite in its appropriate instruments. And the orchestra and the pianos came down thundering upon the slender loveliness of this masterpiece and flattened it, battered it, dimmed it, and dulled it, until it became, not exactly unrecognizable, but as you might see your face distracted and distorted in a spoon. And this vandalism, this monstrous perversion of art, done in the name of music, was accomplished not by reputed barbarians, but by a society which, however absurdly, at all events claims to represent for England all that is of good report and of fair fame in the art of music. We put the case fairly and plainly. Purcell, it appears, was worthy of honor, and of particular honor, for the obvious reason that he was an artist; yet so distrustful are

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these excellent gentlemen of the very artist whom they are honoring that they imagine it necessary to square him up to date before he is fit to be heard in these miraculous times of universal genius. Then, in the name of everything reasonable, let the elder artist who cannot please our modern ears rest in peace, and give us the work of all the modern crowd that is capable of composing music to a modern orchestra. Of two things, one: either Purcell is an artist or he is not. If he is, then upon what artistic grounds is he to be mangled, mutilated, and changed out of all artistic recognition? If he is not, then surely he is not worth consideration at all, and may reasonably be dismissed into space. Sir Alexander McKenzie conducted this extraordinary perversion of a great work of art with infinite complacency and zeal. He really seemed to enjoy it thoroughly; and from the audience there was but the smallest expression of disfavor. It was indeed a hopeless kind of experience.

Trumpets of the 17th Century

Were trumpeters in the time of Purcell more skilful than those of to-day?

"In the time of Bach and Handel trumpeters were divided into two classes, known as *Clarin-bläser* (Clarin-players) and *Principal-bläser* (Principal-players). The former practised mostly the upper register of the instrument, the latter the lower. By long practice and the use of a special mouthpiece, the *Clarin-bläser* obtained great command of these upper notes, while the *Principal-bläser* were seldom required to play above C on the third space, the eighth note of the series. . . . It would be quite possible to play Bach's parts on the modern natural trumpet; but a player who practised them much would probably lose the certainty of his embouchure for the passages required in modern music, in which the lower notes are more frequently used. In modern performances of Bach's works, his trumpet parts are generally played on a specially 'long trumpet.' "—"The Orchestra," by Dr. Prout (Vol. I., p. 201).

A high trumpet for Bach's trumpet parts was introduced by Julius Kosleck (1825–1905) of Berlin, a virtuoso trumpeter. The trumpet was straight, and fitted with two pistons, an A trumpet with post-horn bore and bell. This trumpet was improved by Walter Morrow, an English trumpeter who altered the bore and bell to that of the real trumpet. Canon Gilpin, in his "Old English Instruments of Music," says that this "Bach trumpet" is not the clarion of Bach's time, "but a return, with very modern additions, to the straight Buzine of the middle ages." The old clarion player had the advantage of the instrument's small tubing "which enabled him to reach the extreme harmonic notes."

The *Clarin-bläser* were found as late as the end of the eighteenth century; see "10 Pieces" written by Mozart in 1773 (?) for two flutes, three trumpets in C, two trumpets in D and four kettle-drums, in C, G, D, A.

Bach and Handel were not alone in writing passages that vex modern trumpeters. In Martini's overture to "Henri IV." (Paris, 1774), the trumpets are given in the third octave the notes G, A, B, C, above the staff.

When Mozart revised the orchestration of the "Messiah" he erased the difficult trumpet passages and gave them to other instruments. Had the trumpeters lost their cunning, or was it not thought wise so soon after the death of Handel to use the trumpet in such a manner? When the trumpeter was in the height of his glory, the clarino reigned supreme among brass instruments; when other instruments of brass were developed, the old art gradually died. Some suggest that the

introduction of clarinets led composers to use them where formerly they would have been obliged to write for the trumpet. But were these difficult passages always well played in the old days? There is an interesting remark in Dr. Burney's "Account of the Musical Performances in Westminster Abbey and the Pantheon, May 26th, 27th, 29th, and June the 3d and 5th, 1784, in commemoration of Handel" (London, 1785, pp. 86–87): "The favorite Bass Song 'The Trumpet shall sound' (1. Cor. xv, 52) was very well performed by Signor Tasca and Mr. Sarjent, who accompanied him on the trumpet admirably. There are, however, some passages in the trumpet-part to this Air which have always a bad effect, from the natural imperfections of the instruments. In Handel's time, composers were not so delicate in writing for Trumpets and French horns as at present; it being now laid down, as a rule, that the fourth and sixth of a key on both these instruments, being naturally so much out of tune that no player can make them perfect, should never be used but in short passing notes, to which no bass is given that can discover their false intonation. Mr. Sarjent's tone is extremely sweet and clear, but every time that he was obliged to dwell upon G, the fourth of D, displeasure appeared in every countenance; for which I was extremely concerned, knowing how inevitable such an effect must be from such a cause." Burney adds in a footnote: "In the Allelujah, p. 150 of the printed score, G, the fourth of the key, is sounded and sustained during two entire bars. In the Dèttingen '*Te Deum*,' p. 30, and in many other places, this *false concord*, or interval, perpetually deforms the fair face of harmony, and indeed the face of almost every one that hears it with an expression of pain. It is very much to be wished that this animating and brilliant instrument could have its defects removed by some ingenious mechanical contrivance, as those of the German flute are, by keys."

Gevaert wrote: "About 1750 the brilliant technic of the trumpet suddenly declined; performers lost the habit of playing in the higher octave, the only one which has a continuous scale, and that is, therefore able to furnish *cantilenas* and melodic figures." Cecil Forsyth made this comment: "It is much more likely that the growing discrimination in matters of orchestral taste developed a horror in the minds of com-

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posers for these terrible vocal caricatures. They ceased to write them, and the players therefore lost whatever power they ever had of playing them. It was probably never very great."

Those who wish to pursue this subject should consult: "Das alte Clarinblasen auf Trumpeten," by Dr. H. L. Eichborn (Leipsic, 1894); "Die Trompete in alter und neuer Zeit," by Dr. Eichborn (Leipsic, 1881); "Histoire de l'Instrumentation," by H. Lavoix, fils (Paris, 1878, pp. 136–141); "Eléments d'Acoustique Musicale et Instrumentale," by V. C. Mahillon (Brussels, 1874, p. 144); "La Facture Instrumentale," by Constant Pierre (Paris, 1890, pp. 110–116); "Orchestration," by Cecil Forsyth (London, 1914); "Old English Instruments of Music," by Francis W. Galpin (Chicago, 1911).

Music for the Theatre: Prologue, Dance, Interlude, Burlesque, Epilogue (MS) Aaron Copland

(Born in Brooklyn, New York, in 1900; now living in New York)

We are indebted to Mr. Copland for information concerning this Suite, now in manuscript and performed for the first time. The Suite was begun in May, 1925, in New York, and completed there in September. It was composed for the most part during the summer month at the MacDowell Colony, Peterboro, New Hampshire.

The Suite is scored for small orchestra: flute (interchangeable with piccolo), oboe (interchangeable with English horn), clarinet (interchangeable with clarinet piccolo), bassoon, 2 trumpets, trombone, 2 first and 2 second violins, 2 violas, 2 violoncellos, double bass, pianoforte. One percussion player (xylophone, glockenspiel, wood block, snare drum, bass drum, cymbals).

"The composer had no play or literary idea in mind when writing 'Music for the Theatre.' The title simply implies that, at times, this music has a quality which is suggestive of the theatre.

"I. Prologue (Molto Moderato, 2-4). The first theme is announced almost immediately by the solo trumpet. Shortly, this gives way to the entrance of the strings, who gradually form a background for the oboe singing the second theme. A short development follows (allegro molto), built upon a transformation of the first trumpet theme. After a quickly attained climax, there is a return to the first part and a quiet close.

"II. Dance (Allegro Molto, 5-8). This is a short, nervous dance, with form and thematic material so simple as to make analysis superfluous.

"III. Interlude (Lento, 4-4). The Interlude is a kind of 'song without words,' built on a lyric theme which is repeated three times, with slight alterations. The English horn solo plays an introductory phrase, and then to an accompaniment of strings, piano, and glockenspiel, the main theme is sung by a clarinet.

"IV. Burlesque (Allegro Vivo, 3-8). The form of this movement is best expressed by the formula A-B-A-B. For the rest, this Burlesque is best explained by its title.

"V. Epilogue (Molto Moderato, 4-4). No new themes are introduced here. Material from the first and third parts only is used.

The quiet mood of the Prologue is recaptured and the word ends pianissimo."

The first performance was in Boston by the Boston Symphony Orchestra on November 20, 1925.

Mr. Copland began to study music in his thirteenth year. His teachers in this country were Victor Wittgenstein and Clarence Adler (pianoforte); Rubin Goldmark (harmony and composition). He went to Paris in 1921 to study composition and pianoforte, playing with Nadia Boulanger. In the summer of 1924 he returned to New York.

The list of his compositions includes a Symphony for Organ and Orchestra* (1924), performed in Boston by the Boston Symphony Orchestra, February 20, 1925 (Nadia Boulanger, organist); Ballet in one act (1922–24); Four Motets for mixed chorus à cappella (1921); "As It Fell Upon a Day," song for voice, flute, and clarinet (1923), performed at a concert of the S. M. I., Paris, February 6, 1924; Rondina on the name of Gabriel Fauré, for string quartet (1922); "The Cat and the Mouse" (1919); Passacaglia for pianoforte. The Passacaglia, played at a lecture recital of the League of Composers, November 16, 1924, was played in Boston by Denoe Leedy, November 10, 1925. Mr. Copland's latest compositions are Two Choruses for Women's Voices (1925).

Alpensymphonie, Op. 64 Richard Strauss

(Born at Munich, June 11, 1864; living at Vienna)

Strauss did not depend on commentators and glossarists to explain the meaning of his Alpine Symphony. He printed his own programme on the score:

"Night—Sunrise—The Ascent—Entrance in to the Forest—Wandering Beside the Brook—At the Waterfall—Apparition—In Flowery Meadows—On the Alm (Mountain Pasture)—Lost in the Thicket and

*Produced by the Symphony Society, New York, January 11, 1925 (Mlle. Boulanger, organist).

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Brush—On the Glacier—Moments of Danger—On the Summit—Vision —Elegy—Calm Before the Storm—The Thunderstorm—The Descent —Sunset—Night."

The work is in one movement, without a pause between the various episodes.

The symphony, dedicated "in profound gratitude" to Count Nicolaus Seebach and the Dresden Royal Orchestra, calls for these instruments: two flutes, two piccolos (both interchangeable with a third and fourth flute), two oboes, English horn (this interchangeable with a third oboe), Heckelphone, four clarinets (the fourth interchangeable with a bass clarinet), three bassoons, double bassoon (this interchangeable with a fourth bassoon), four horns, four tenor tubas (these interchangeable with a 5th, 6th, 7th and 8th horn), four trumpets, four trombones, two bass tubas, two harps (to be doubled if possible), organ, wind machine, thunder machine, glockenspiel, cymbals, bass drum, side drum, triangle, herd-bells, gong (three performers), celesta, kettledrums (two players), at least eighteen first violins, sixteen second violins, twelve violas, ten violoncellos, eight double basses and in addition, for use behind the scenes, twelve horns and two trumpets, to be taken from the regular orchestra if necessary. Strauss suggests in the score that Samuel's aërophor should be employed to execute the long sustained notes of the wind instruments.

This symphony is frankly programme music. Muted strings, bassoons, clarinets, and horns have (Lento) a slowly descending figure. This is entitled "Night." Against a chord (B-flat minor, muted strings). The "Mountain" motive is sounded by the brass. There is development. A new section, "Sunrise," follows for nearly the full orchestra, fortissimo. Some have found its theme not unlike one in the first movement of Tchaikovsky's "Pathetic" Symphony.

The theme descends. Mr. Edgar Stillman Kelly has made the suggestion that "this is because the mountain tops are first lit by the sun's rays, which reach deeper and deeper until the valleys are suffused with light." There is a counter theme (violins and wood-wind) used to a considerable degree. The "Mountain" motive is heard.

What may be considered the main movement of the symphony fol-

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lows, the "main" because, beginning with the "Ascent," it has to do with the adventures on the mountain. The movement begins ("very lively and energetically," 4-4 time) with a theme played first by violoncellos and double-basses. This is practically the chief theme of the work and is made much of. Hunting horns introduce the "Entrance into the Forest." The brass give fortissimo a theme against arpeggios for the strings. Use is made of the "Ascent" motive. There is a subject in A-flat major (violins) which, according to one of the wise men of Berlin, represents "Wandering in the Woods," but the score is silent regarding this.

There is a flowing figure (strings) for the next section "Wandering by the Brook," with the "Ascent" motive set against it. A theme with a "Scotch Snap" is given to the brass as approach is made to the "Waterfall." Here is a noteworthy figure for brass, with roll on cymbals with wooden drumstick. "Arpeggios, glissandos, rapidly descending scales, bells and triangle picture the cascade." Begun fortissimo, it ends pianissimo. "In Flowery Meadows": the theme (very lively) of the violoncellos is based on the changed "Ascent" theme. "On the Alm" (moderately fast): cowbells are heard; also the Alpenhorn, represented by the English horn. This motive occurs in Strauss's "Salome." The chief theme is a suave tune in 6-8, played by the horn. "Lost in the Thicket," with its subject in the lower strings and wood-wind, is a fugato movement. The theme of "Ascent" indicates emergence from the thicket.

"On the Glacier": the subject is given forte to the trumpet. "The cold air of the glacier is indicated by a transformation of the 'water fall' theme, with new material." "Dangerous Moments" is in the nature of an Intermezzo.

"The Summit" is reached. Here the "Mountain" motive is played fortissimo by four trombones. A peaceful theme is heard from the oboe. "This is said to depict the emotions of the traveler as he looks around; nothing, however, is said in regard to that in the score." On the summit the traveler has a "Vision" (a variant of the "Mountain" theme. The organ is heard in the "Elegy" (moderato espressivo), while the strings play the theme. The "Thunders form" comes on.

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First a threatening quiet (roll on kettle and bass drums). The wind machine and the thunder machine play their part. "Descent," an inversion of the "Ascent" scene. In "Sunset" and "Night" use is made of the material with which the symphony begins.

* * *

After Strauss had brought out his Sinfonia Domestica (1904), it seemed as if he had resolved to write only for the stage. "Salome," "Elektra," "Der Rosenkavalier," "Ariadne," "The Legend of Joseph" appeared. But in 1915, to the surprise of many, the announcement was made that the "Alpine Symphony" was ready for performance. Strauss was quoted as saying of it, "I have for once wished to compose as a cow gives milk," as he had said of his "Sinfonia Domestica": "I don't see why I should not write a symphony about myself—I find myself as interesting as Napoleon or Alexander," a speech that reminds one of Walt Whitman:

"Having pried through the strata, analyzed to a hair, counsel'd with doctors and calculated close,
I find no sweeter fat than sticks to my own bones."

It is said that Strauss made the first sketches of the "Alpine" Symphony in 1911. The World War compelled him to abandon his touring Europe to conduct his music dramas, so he retired to his country place at Garmisch in the Bavarian Alps, girded up his loins, and worked on the new symphony. As the story goes, the score was written in exactly 100 days. It bears the date February 5, 1915.

The first performance was on October 28, 1915, in Berlin. The Dresden Orchestra of 125 musicians had been brought to Berlin. Strauss conducted.

The first performance in the United States was at Philadelphia, by the Philadelphia Symphony Orchestra, on April 28, 1916. The Philharmonic Orchestra of New York played it on October 26, 1916; the Chicago Symphony Orchestra on December 11, 1916; the Minneapolis Symphony Orchestra on December 29, 1916; the Boston Symphony Orchestra in Boston on December 18, 1925.

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PROGRAMME

Berlioz Overture to "Benvenuto Cellini"

Mendelssohn . . . Symphony in A major, "Italian," Op. 90

I. Allegro vivace.
II. Andante con moto.
III. Con moto moderato.
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Overture to the Opera "Benvenuto Cellini," Op. 23

Hector Berlioz

(Born at La Côte-Saint-André, December 11, 1803; died at Paris, March 9, 1869)

This overture was composed at Paris early in 1838. Prudhomme says it was composed probably in January of that year. Berlioz wrote to Maurice Schlesinger, the publisher, on January 7, 1838: "It is absolutely necessary that I should rest and find a shelter from albums. For a fortnight I have searched vainly for three hours to dream at leisure over the overture of my opera. The inability to obtain them is a torture of which you have no idea, one that is absolutely insupportable. I warn you then that if I were forced to live on bread and water up to the moment when my score would be completed, I do not wish to hear anything more about a criticism of any sort. Meyerbeer, Liszt, Chopin, and Kalkbrenner are not in need of my praise."

It appears that after the production of "Guillaume Tell" at the Paris Opéra (1829), the operas previous to "Benvenuto Cellini" had no overture, only an introduction. This was so even with "Robert le Diable" and "Les Huguenots."

The overture was performed for the first time at the first performance of the opera "Benvenuto Cellini" at the Opéra, Paris, September 10, 1838. François Antoine Habeneck conducted from manuscript. The first performance of the overture in Germany was at the opera-house at Brunswick, March 9, 1843, at a concert given by Berlioz when he conducted. The overture was performed in Boston at a Theodore Thomas concert, April 28, 1885. The programme said "(new)"! The overture, published in separate form, dedicated to Ernest Legouvé, who had loaned Berlioz two thousand francs, that he might afford the time to complete the opera, is scored for two flutes (the second is interchangeable with piccolo), two oboes, two clarinets (the second is interchangeable with bass clarinet), four bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, ophicleide, a set of three kettledrums

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(played by three players), bass drum, cymbals, triangles, and strings. The score of the overture was published in June, 1839; the orchestral parts in April, 1855. The transcription by A. Fumagelli for pianoforte, two hands, was published in September, 1852; for four hands in July, 1856. Hans von Bülow made a score of the opera for voice and pianoforte. His "Humoristische Quadrille" on themes from the opera was published in 1879. Eight "morceaux de chant" appeared separately in 1838 in Paris; in 1846 the cavatina "Entre l'amour et le devoir" was published at Vienna. The manuscript of the original score of the opera is in the library of the Paris Conservatory. The library of the Opéra contains a copy in three volumes (1838).

* * *

The story has been condemned as weak and foolish. It is also wholly fictitious. It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa. It should also be said that Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo, and they plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio will wear. The pantomime of "King Midas" is acted, and Balducci, among the spectators, recognizes the king in a caricature of himself. He advanced to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similarity of the masks. Cellini



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stabs Pompeo. He is arrested, and the people are about to kill him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

The thematic material of the overture, as that of "Le Carnaval Romain," originally intended by Berlioz to be played as an introduction to the second act of "Benvenuto Cellini," but first performed at a concert in Paris, February 3, 1884, is taken chiefly from the opera.

The overture opens, Allegro deciso con impeto, G major, 2-2, with the joyful chief theme. This theme is hardly stated in full when there is a moment of dead silence.

The Larghetto, G major, 3-4, that follows, begins with music of the Cardinal's address in the last act: "À tous péchés pleine indulgence." (The original tonality is D-flat major.) This is followed by a melody from the "Ariette d'Arlequin"* (wood-wind and also violins).

The main body of the overture begins with the return of the first and joyous theme, Allegro deciso con impeto, G major, 2-2, which is somewhat modified. The second motive is a cantabile melody in D major, 2-2, sung by wood-wind instruments. This cantilena has reference to Cellini's love for Teresa.

Berlioz planned the composition of "Benvenuto Cellini" early in 1834. He wished to write a semi-serious opera, depicting passions; a work abounding in surprises, contrasts, crowds in action; a work with local color. He chose for his hero Benvenuto Cellini, "a bandit of genius," as he characterized the Italian artist. Adolphe Boschot thinks that Berlioz found himself in Cellini, a brother of Childe Harold and of the declaiming artist in Berlioz's "Retour à la Vie," undisciplined, torn by passions, mocked by the stupid bourgeoisie, a hero of 1830. The musician saw Rome, its monuments and squares, dagger-thrusts, open-air harlequinades. Excited by reading Cellini's Memoirs and E. T. A. Hoffman's short story "Salvator Rosa," Berlioz wished Alfred de Vigny to write a libretto, with Cellini as

*The little air of Harlequin in the Carnival scene, the finale of the second act (later edition), is played by the orchestra, while the people watching the pantomime sing:—

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the hero. Vigny, busy, recommended Wailly, who in turn sought the aid of Barbier; but Vigny criticised and corrected and suggested until nearly the time of performance. The libretto was read to the management of the Opéra Comique in August, 1834. It was rejected. "They are afraid of me," wrote Berlioz; "they look on me at the Opéra-Comique as a sapper, an upsetter of the national genre: they refuse the libretto, that they will not be obliged to admit the music of a madman."

The letters and memoirs of Berlioz give much information concerning his trials and tribulations in the rehearsal and production of the opera. The music was considered so difficult that there were twenty-nine full rehearsals. According to the rule of the Parisian opera-houses, Berlioz was not allowed to conduct his own work. Habeneck was apparently unfriendly. Some of the orchestral players found the music very original; others were indifferent, bored, hostile; two in place of playing their part were heard by Berlioz playing the old tune "J'ai du bon tabac." On the stage, male dancers would pinch the ballet girls and cry out with them, mingling their cries with the voices of the singers. Duponchel, the director of the opera-house, did not interfere; he did not condescend to attend the rehearsals. When he heard that some of the orchestra admired the music, he remarked: "Did you ever see such a shifting of opinion! Berlioz's music is found to be charming and our idiotic musicians praise it to the skies."

The performance was announced for September 3, 1838, and in several books of reference this date is given as that of the first

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performance; but Duprez had a sore throat, and the performance was postponed until the 10th. The second and the third were on September 12 and 14, and there were no more that year. There were four in 1839, and at the first, January 10, Alexis Dupont replaced Duprez. Alizard replaced Dérivis after the first, and in 1839 Miss Nau was substituted for Mme. Dorus-Gras.

Meyerbeer, Paganini, and Spontini were present at the first performance. Don François de Paule, brother of the Queen of Spain, sat in the royal box surrounded with princesses. The audience was a brilliant one, but the opera failed dismally, although the music was praised by leading critics, and Théophile Gautier predicted that the opera would influence the future of music for good or evil. Berlioz was caricatured as the composer of "Malvenuto Cellini."

According to Berlioz's account of the performance the overture had "an exaggerated success, and all the rest was hissed with admirable ensemble and energy." Duprez was excellent in the violent scenes, but his voice no longer lent itself easily to gentle passages, to music of revery. Mmes. Dorus-Gras and Stoltz found favor with Berlioz, and of the latter he wrote: "Mme. Stoltz drew such attention in her rondo of the second act, 'Mais qu'ai-je donc?' that this rôle [Ascanio] can be considered as her point of departure toward the extravagant position she acquired later at the Opéra from the height of which she was so brusquely hurled." But Gustave Bord in his Life of Rosina Stoltz (Paris, 1909) says that as Ascanio she did not add much to her reputation. "It was only stated that as her legs were well made, the male part was well suited to her."

Symphony in A major, No. 4, "Italian," Op. 90

Felix Mendelssohn-Bartholdy

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847)

Mendelssohn wrote from Rome in December, 1830: "As for my work, I am fully occupied. The 'Hebrides' is done at last, and is a curious thing. . . . For Christmas I propose to write Luther's choral,

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Interviews by appointments

'Vom Himmel hoch.' This I shall have to do all alone,—a pretty serious piece of business, as, indeed, will be the anniversary of the silver wedding, on which I shall light up a lot of candles for myself, play the 'Vaudeville,' and look at my English bâton. After that I shall take hold again of my instrumental music, write some more things for the pianoforte, and perhaps another and second symphony; for there are two rattling around in my head." It will be remembered that Mendelssohn wrote ten measures of the Andante of the "Scotch" symphony, July 30, 1829, at Edinburgh, and worked rather fitfully on the symphony in 1830 at Rome, but he did not finish it until early in 1842 at Berlin.

In February, 1831, he wrote again from Rome: "I am making great progress with the Italian Symphony. It will be the most mature thing I have ever done, especially the last movement, Presto agitato. I have not yet found exactly the right thing for the Adagio, and I think I must put it off for Naples." He wrote a few days later: "If I could do one of my two symphonies here! The Italian one I must and will put off till I have seen Naples, which must play a part in it."

Naples, April 27, 1831: "The bad weather which we have been having for some days was good for working, and I plunged with all zeal into the 'Walpurgis Night.' The thing grows more and more interesting to me, and I spend on it every free moment. It will be done in a few days, I think, and it will be a jolly piece. If I remain in the present humor, I shall finish my Italian Symphony, and then I shall have something to show for my winter's work."

The symphony was not finished when Mendelssohn left Naples. He wrote from Paris (January 21, 1832) to his sister: "Do you ask why I do not compose the Italian A major symphony? Because I am composing the A minor overture with which I am going to introduce the 'Walpurgis Night.' "

At the general meeting of the Philharmonic Society, London, November 5, 1832, the following resolution was unanimously passed:—

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Thursday Evening, February 4, 1926, at 8.15

Saturday Afternoon, February 6, 1926, at 2.30

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVÍTZKY, Conductor

SERGE PROKOFIEFF, Piano

NOTE: The Programmes of the Evening and the Afternoon Concerts are entirely different.

That Mr. Mendelssohn-Bartholdy be requested to compose a symphony, an overture, and a vocal piece for the Society, for which he be offered the sum of one hundred guineas.

That the copyright of the above compositions shall revert to the author after the expiration of two years, the Society reserving to itself the power of performing them at all times, it being understood that Mr. Mendelssohn have the privilege of publishing any arrangement of them as soon as he may think fit after their first performance at the Philharmonic concerts.

Mendelssohn wrote a letter of acceptance, in which he expressed his "sincerest acknowledgments" and "warmest thanks." "I need not say how happy I shall be in thinking that I write for the Philharmonic Society." He made his third visit to London in April, 1833, and was again happy in "that smoky nest." He lodged in Great Portland Street, stood godfather to Felix Moscheles, who, as a painter, visited the United States, and wrote to the secretary of the Philharmonic Society: "I beg you will inform the Directors of the Philharmonic Society that the scores of my new symphony and overture are at their disposal, and that I shall be able to offer them a vocal composition in a short time hence, which will complete the three works they have done me the honor to desire me to write for the Society. But, as I have finished two new overtures since last year, I beg to leave the choice to the Directors as to which they would prefer for their concerts; and, in case they should think both of them convenient for performance, I beg to offer them this fourth composition as a sign of my gratitude for the pleasure and honor they have again conferred upon me."

The symphony was completed in Berlin. Mendelssohn wrote to Pastor Bauer, "My work about which I recently had many misgivings is completed, and, looking it over, I now find that, contrary to my expectations, it satisfies me. I believe it has become a good piece. Be that as it may, I feel it shows progress, and that is the main point." The score bears the date, Berlin, March 13, 1833.

The first performance from manuscript and under the direction of the composer was at the sixth concert of the Philharmonic Society that season, May 13, 1833. "The concerts of the Society were this year, and onward, given in the Hanover Square Rooms, which had just been remodelled. The symphony made a great impression, and Felix electrified the audience by his wonderful performance of Mozart's Concerto in D minor, his cadenzas being marvels in design and execution. His new overture in C was produced at the last concert of the season."

The second performance was by the Philharmonic Society in London, June 2, 1834, when Ignaz Moscheles conducted. The third was by the same Society in London, May 15, 1837, with Cyprian Potter conductor.

Mendelssohn began to revise the symphony in June, 1834. On

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February 16, 1835, he wrote to Klingemann that he was biting his nails over the first movement, and could not yet master it, but that in any event it should be something different,—perhaps wholly new,—and he had this doubt about every one of the movements. Towards the end of 1837 the revision was completed. Whether the symphony in its new form was played at a Philharmonic Society Concert in London, June 18, 1838, conducted by Moscheles, is doubtful, although Moscheles asked him for it.

The first performance of the revised version on the European continent was at a Gewandhaus concert, Leipsic, November 1, 1849, when Julius Rietz conducted. The score and orchestral parts were not published until March, 1851.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

Grove remarked of this work: "The music itself is better than any commentary. Let that be marked, learned, and inwardly digested."

Reismann found the first movement, Allegro vivace, A major, 6-8, to be a paraphrase of the so-called Hunting Song in the first group of Songs without Words. The tonality is the same, and this is often enough to fire the imagination of a commentator.

The second movement, Andante con moto, D minor, 4-4, sometimes called the Pilgrims' March, but without any authority, is said "to have been a processional hymn, which probably gave the name of 'Italian Symphony' to the whole" (!). Lampadius remarks in connection with this: "I cannot discover that the piece bears any mark of a decided Catholic character, for, if I recollect rightly, I once heard Moscheles say that Mendelssohn had in his mind as the source of this second movement an old Bohemian folk-song." The two introductory measures suggested to Grove "the cry of a muezzin from his minaret," but, pray, what has this to do with Italy?

The third movement is marked simply "Con moto moderato" (A major, 3-4). "There is a tradition (said to originate with Mendelssohn's brother-in-law, Hensel, but still of uncertain authority) that it was transferred to its present place from some earlier composition. It is not, however, to be found in either of the twelve unpublished juvenile symphonies; and in the first rough draft of this symphony there is no sign of its having been interpolated. In style the movement is, no doubt, earlier than the rest of the work."

The Finale is a Saltarello, Presto, 4-4. There are three themes.

It is a singular reflection on "local color" in music that Schumann mistook the "Scotch" symphony for the "Italian," and wrote of the

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former: "It can, like the Italian scenes in 'Titan,' cause you for a moment to forget the sorrow of not having seen that heavenly country." The best explanation of this Symphony No. 4, if there be need of any explanation, is found in the letters of Mendelssohn from Italy.

Concerto Grosso for String Orchestra with Piano Obbligato

Ernest Bloch

(Born at Geneva, Switzerland, on July 24, 1880; now living at San Francisco)

This concerto, in the eighteenth century form, but modernized, was sketched at Santa Fé, New Mexico, when Bloch was sojourning there in December, 1924. It was completed at Cleveland, Ohio, in April, 1925. The score was published in the fall of 1925. The first performance was at a concert given by the Institute of Music, Cleveland, in June, 1925. Walter Scott played the piano. Mr. Borowski says that this was the last appearance of Mr. Bloch as director of the Institute. He stated at the end of the performance that folk dances of his boyhood days in Switzerland had inspired the composition. The first performance in public was on August 15, 1925, at a concert in the Hollywood Bowl, Los Angeles, when Mr. Bloch conducted.

The Concerto was performed in Chicago by the Chicago Symphony Orchestra, Mr. Stock conductor, on November 27, 1925; by the Philadelphia Orchestra, in Philadelphia, on December 4, 1925, Mr. Stokowski conductor.

I. Prelude. Allegro energico e pesante. This compressed, energetic movement is sharply rhythmed. The basic theme is given to piano and strings together, after a few heavily accented chords.

II. Dirge. Andante moderato, 3-4. The grave theme is at first for strings alone. The strings with piano in the next section have descending chromic passages. The time changes to 4-4. A solo violin has a melody in the nature of an elegy. Divided strings and arpeggios for the piano accompany. Mr. Lawrence Gilman, in his notes for the Programme Book of the Philadelphia Orchestra, December 4, 5, 1925, points out an example of polytonality in this middle section: "in which the 'cellos and double-basses play a melodic figure in the key of B-flat against an F-sharp major chord sustained by four solo violins and arpeggios for the piano and a viola. This effect is repeated a few measures further on, with the superimposed keys changed to F major for the melody and C-sharp major for the other instruments, leading into a *misterioso* passage, with a blending of the keys of C-sharp major, E major, and A major." The descending

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chromatic passage is heard again. There is a return of the first thematic material, with the end pianissimo.

III. Pastorale and Rustic Dances, Assai lento. There are short solos for viola and violin over a double pedal point for muted and divided violoncellos. Allegro 6-8. A melody for sole violin; then there is a return to the former tempo. The viola theme is recalled (solo violoncello, then piano and strings). The pace quickens. Rustic Dances. Allegro giocoso. First violins accompanied by the strings and the piano. The pastorale returns. There is a reminder of the short melodic figure in the Dirge. Again the dance tunes, which bring the close, Molto allargando.

IV. Fugue, Allegro, 4-4. The subject is announced marcato by the violas.

"Daphnis et Chloe"—Ballet in one act—Orchestral Fragments Second Series:—"Daybreak," "Pantomime," "General Dance."

Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living)

Ravel composed his ballet "Daphnis and Chloe" in 1910, expecting that it would be performed by the Russian Ballet at Paris in 1911, but it was not performed until 1912—June 8, according to the *Annales du Théâtre*, June 5, 7, 8 and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, Glockenspiel, two harps, strings (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants engraved for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:—

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

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No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the Nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,* whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

*John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland, about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fais mal!"—P. H.

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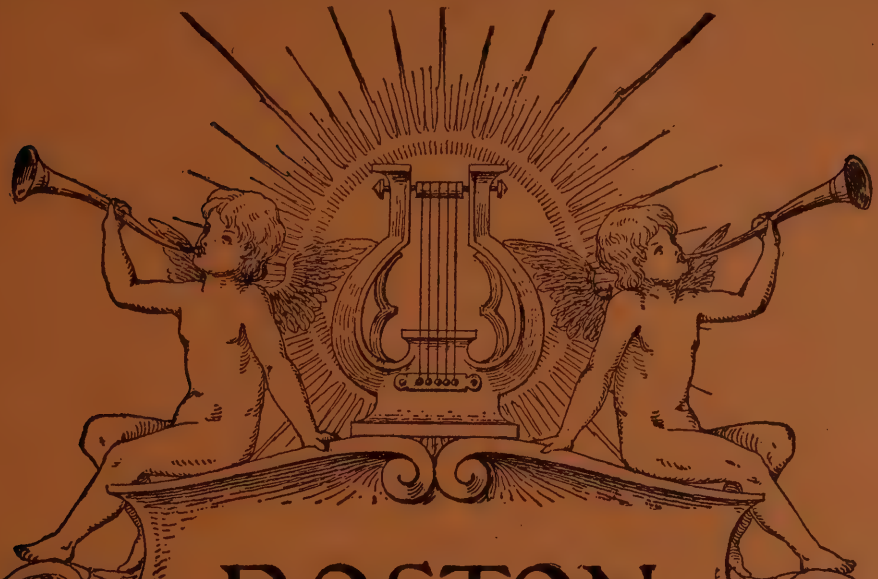
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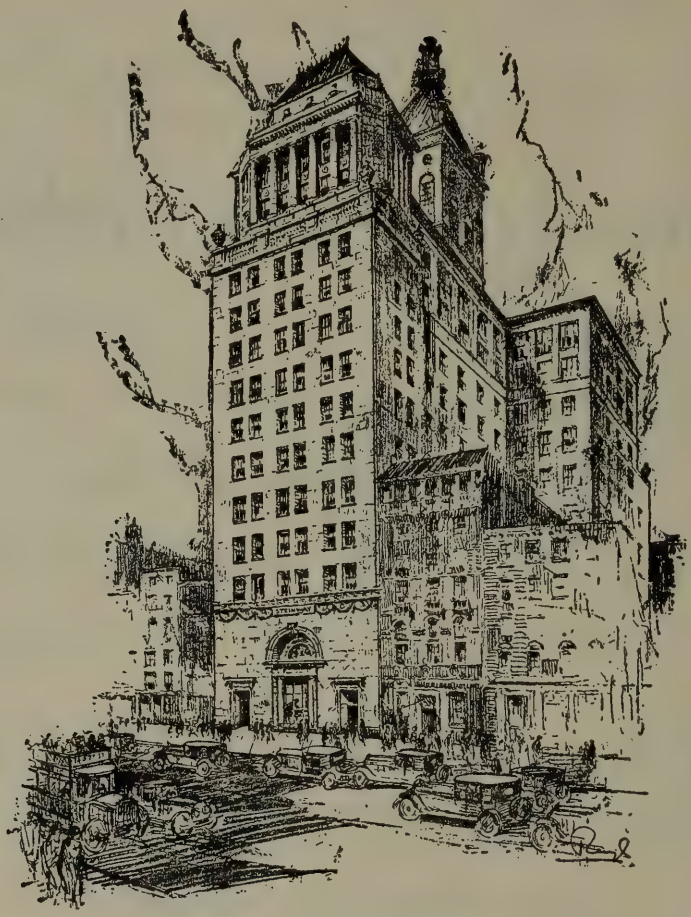
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AT 8.30

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Moussorgsky . . "Une Nuit sur le Mont Chauve" ("A Night on Bald Mountain"), Orchestral Fantasy

Prokofieff Third Concerto for Piano, Op. 26

I. Andante — Allegro.
II. Theme — Andantino.
Variation I. Listesso tempo.
Variation II. Allegro.
Variation III. Allegro moderato.
Variation IV. Andante meditativo.
Variation V. Allegro giusto.
Theme Listesso tempo.
III. Allegro, ma non troppo.

Scriabin . . . Third Symphony, "The Divine Poem," Op. 43

Lento; Luttes — Allegro; Voluptés — Lento; Jeu Divin — Allegro

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"Une Nuit sur le Mont-Chauve" ("A Night on Bald Mountain"); Fantaisie for Orchestra: Posthumous Work Completed and Orchestrated by Rimsky-Korsakov

Modest Petrovitch Moussorgsky

(Born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at Leningrad on March 28, 1881)

In September, 1860, Moussorgsky wrote to Balakirev: "I have also been given a most interesting piece of work to do, which must be ready by next summer: a whole act of 'The Bald Mountain' (after Megden's drama 'The Witch'). The assembly of the witches, various episodes of witchcraft, the pageant of all the sorcerers, and a finale, the witch dance and homage to Satan. The libretto is very fine. I have already a few materials for the music, and it may be possible to turn out something very good."* In September, 1862, he wrote to Balakirev, saying that his friend's attitude towards "The Witches" (*sic*) had embittered him. "I considered, still consider, and shall consider forever that the thing is satisfactory. . . . I come forth with a first big work. . . . I shall alter neither plan nor working-out; for both are in close relationship with the contents of the scene, and are carried out in a spirit of genuineness, without tricks or make-believes. . . . I have fulfilled my task as best I could. The one thing I shall alter is the percussion, which I have misused." A letter to Rimsky-Korsakov dated July, 1867,

*The extracts from Moussorgsky letters are taken from an interesting article by M. D. Calvocoressi published in the *Musical Quarterly* (N.Y.) of July, 1923.



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shows that he did rewrite "A Night on Bald Mountain," but remained unwilling to make further alterations:—

"On the eve of St. John's night, June 23, I finished, with God's help, 'St. John's Night on the Bare Mountain,' a tone picture consisting of the following episides: (1) Assembly of the Witches, hubbub and chatter; (2) Satan's pageant; (3) Ceremonies in honor of Satan; (4) Witch-dance. I wrote the score straight away, without preliminary rough draft. I began on June 10th or thereabouts, and on the 23d came the time to rejoice. The work is inscribed to Balakirev by special request—and, I need not add, to my great joy. . . . Your favorite bits have come out quite well in the scoring, and I have added a good deal to what I wrote. In the 'Ceremonies,' for instance, comes a passage which will make Cui say that I ought to attend a musical class. Here it is:" (seven measures in notation), "in B minor—the witches glorifying Satan, as you see, nakedly, in all primitive barbarity. In the witch dance comes the following rather original call, the strings and piccolo trilling on B-flat" (five measures in notation), "as I have said, over a trill on B-flat! G minor over B-flat major alternates in amusing wise with G-flat major over B-flat minor, with interruptions by the chords in F-sharp minor breaking in—a thing which would lead to my expulsion from the class to which Cui would have me consigned for the greater glory of my witches.

"As regards plan and form, the work is fairly novel. Introduction in two sections (the witches assemble), motive in D minor with a bit of working-out (their chatter) connected with Satan's train in B-flat major (I have been careful to avoid the 'Hungarian March' effect); motive of the procession without working-out, but followed by a response in E-flat minor (the ribald character, in that key, is most amusing), ending with the whole-tone scale in *moto contrario*, which leads to D major. Then comes, in B minor, the glorification, in Russian style, with variations and a semi-ecclesiastic *quasi-trio;* a transition introduces the witch-dance, whose first motive is in D minor, and which also consists of variations in Russian style. At the end

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of the dance comes the whole-tone scale, and figures from the introduction reappear—which should be rather effective.

"You do not know the witch-dance yet: it is compact and glowing. I think the form—variations and calls interspersed—was the most suitable in which to cast that evocation of pother. The general character of the thing is warmth: nothing drags, all is firmly connected without German transitions—which of course would have introduced an element of coldness. Please God, you will hear and judge.

"In my opinion, 'St. John's Night' is something new, which ought to impress thoughtful musicians favorably. I regret the distance between us two, for I should like us to examine the new-born score together. Let it clearly be understood, however, that I shall never start remodelling it; with whatever shortcomings it is born, with them it must live if it is to live at all. Yet if we were to talk things over together, a good deal might be made clear, and to good purpose."

During the winter of 1871–72 the director of the opera at Leningrad planned that Moussorgsky, Borodin, Rimsky-Korsakov and Cui should each write a portion of a fairy opera "Mlada." Moussorgsky was to write music for some folk scenes, a march for the procession of Slav princes and a great fantastical scene, "The Sacrifie to the Black Goat on Bald Mountain." This would give him the opportunity of using his symphonic poem. The project fell through on account of pecuniary reasons. Rimsky-Korsakov's "Mlada" was produced at Leningrad in 1892. An excerpt from this opera was introduced by Serge de Diaghilev in the ballet "Cleopatra," which Mr. Monteux conducted at the Boston Opera House on November 9, 1916. Gertrude Hoffmann brought out this ballet with the excerpt at the Shubert Theatre, Boston, on February 19, 1912. The third act, "Night on Mt. Triglav," of Rimsky-Korsakov's opera (arranged in concert form) was performed in Boston at a symphony concert, Mr. Monteux conductor, on December 23, 1921.

In 1877 Moussorgsky undertook to write an opera "The Fair at Sorotchinsi," based on a tale by Gogol. He purposed to introduce in it "A Night on Bald Mountain," and he revised the score.

It is said that the original version of the symphonic poem was for pianoforte and orchestra; that the revision for "Mlada" was for orchestra and chorus; that the work was to serve as a scenic interlude in the unfinished opera, "The Fair at Sorotchinsi."

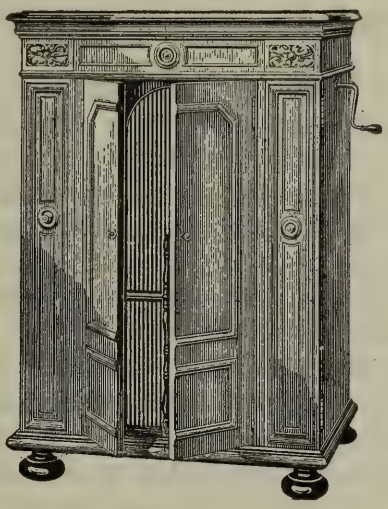
Rimsky-Korsakov as Moussorgsky's musical executor revised the score of the poem. He retained the composer's argument:—

"Subterranean din of supernatural voices. Appearance of Spirits of Darkness, followed by that of the god Tchernobog.* Glorification of Tchernobog. Black mass. Witches' Sabbath. At the height of the Sabbath, there sounds far off the bell of the little church in a village which scatters the Spirits of Darkness. Daybreak."

The form is simple: a symphonic Allegro is joined to a short Andante; Allegro feroce; Poco meno mosso.

"A Night on Bald Mountain," dedicated to Vladimir Stassov, is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, tam-tam, bell in D, and strings.

*Tchernobog, the Black God, and Katschei, the Immortal, the Man Skeleton figure in the third act (third scene) of Rimsky-Korsakov's "Mlada." The scene is near Mount Triglav, where there is a Sabbat. The music of Tchernobog is sung by twelve to sixteen basses, using speaking-trumpets.



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The first performance was at a concert of the Russian Symphony Society at Leningrad on October 27, 1886. Rimsky-Korsakov conducted. The piece met with such success that it was played later in that season.

The first performance in the United States was at Chicago in one of a series of Russian Concerts of Folk Music given in June (5th to 13th inclusive), 1893 (World's Columbian Exposition). The Exposition Orchestra was conducted by V. J. Hlavac.

The first performance in Boston was by the Orchestral Club, conducted by Mr. Longy, on January 5, 1904.

The Boston Symphony Orchestra gave performances in Boston on April 23, 1920, November 16, 1923.

The Russian Walpurgisnacht, or Witches' Sabbath, took place on Bald Mountain, which is near Kiev in Southern Russia. "The peasants place on the window or before the door of the cottage, the night of Ivan Koupalo (Sabatina), nettles which drive away the witches. It is on this night that Baba Yaga, sorcerers and sorceresses, meet on Bald Mountain to dance and enjoy their Sabbath. It is said that on this night they are especially enervated and malignant." ("Moussorgsky" by Pierre d'Alheim, Paris, 1896.)

Concerto for Pianoforte, No. 3, C major, Op. 26

Serge Sergievich Prokofieff

(Born at Sontsovka, in the Ekaterinoslaf government, Russia, April 24, 1891; now living)

This concerto for pianoforte and orchestra was first sketched at Leningrad in 1918. The composition of it was interrupted by the coming of Prokofieff to the United States, crossing Siberia, and arriving at New York from the Pacific Coast, in September of that year. The work was completed at St. Brevin, France, in October, 1921. The very first performance was by the Chicago Symphony Orchestra at Chicago on December 16, 1921, when the composer was

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the pianist. (His "Classical" Symphony, Op. 25, was performed at this concert.)

The movements of the concerto are as follows:

I. Andante—Allegro.

II. Tema. Var. I, Andantino. Var. II, Allegro. Var. III, Allegro moderato. Var. IV, Andante meditative. Var. V, Allegro giusto. Tema.

III. Allegro, ma non troppo.

The orchestral score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, bass drum, cymbals, tambourine, castagnettes.

"The Divine Poem," Symphony No. 3, C minor, Op. 43

Alexander Nicholaevich Scriabin

(Born January 10, 1872,* at Moscow; died there, April 27, 1915)

"Le Divin Poème" was composed in the summer of 1903, probably in Switzerland. It was performed for the first time under the direction of Arthur Nikisch at Paris, May 29, 1905. The score was published in that year.

The first performance in the United States was at a concert of the Russian Symphony Society in New York conducted by Modest Altschuler on March 14, 1907.

The symphony is scored for piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, eight horns, five trumpets, three trombones, bass tuba, kettledrums, two harps, tam-tam, bells, and strings.

When this symphony was produced in New York, Mr. Altschuler, a personal friend of Scriabin, wrote: "The composer of 'Le Divin Poème' has sought to express therein something of the emotional (and

*Mrs. Newmarch has given the date December 29, 1871 (O.S.). Mr. M. Montagu-Nathan in "Contemporary Russian Composers" (1917) says that since Scriabin's death it has been established, "apparently beyond doubt," that he was born on Christmas Day, 1871. Mr. Montagu-Nathan does not say whether this date is according to the old Russian calendar.

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therefore musically communicable) side of his philosophy of life. Mr. Scriabin is neither a pantheist nor a theosophist, yet his creed includes ideas somewhat related to each of these schools of thought. The three divisions of this symphony (they are joined without pause) are entitled 'Luttes' (Struggles), 'Voluptés' (Ecstasies) and 'Jeu Divin' (Creative Force consciously exercised). The first and third parts are marked 'Allegro'; the second is a slow movement.

"A short slow introduction proclaims the opening theme, which to the composer means the affirmation of conscious existence, of the coexistence of matter and spirit in the Ego. This theme, begun by the bassoons and basses, ends with a militant ascending interval in the trumpets that may be the equivalent of '*Je suis*' (I am). The spirit that affirms is affrighted at the audacity of its thought, and sinks into an abyss of mysticism. A struggle begins between two forms of the new allegro theme of the first movement, as in a soul now confident, now obsessed by doubt and fear.

"The slow movement 'Voluptés,' is built upon two contrasting themes. The first, published by the flutes, denotes to the composer the soul's affirmation of the sublime; the second, given out by a solo violin, the desire of the soul for the ecstatic joy of self-annihilation, of the merging of the spirit into nature. Lovely episodes mark this slow movement.

"The final allegro, 'Jeu Divin,' brings up in enlarged and triumphant form the theme of affirmation of the introduction."

Dr. Eaglefield Hull in "A Great Russian Poet: Scriabin" (London, 1918) writes: "Art as religion and religion as something involving the conception of art is the fundamental idea of Scriabin's music. His first symphony is a 'Hymn to Art,' and joins hands with Beethoven's ninth. His third, the 'Divine Poem,' expresses the spirit's liberation from its earthly trammels, and the consequent free expression of purified personality; while his 'Poem of Ecstasy' voices the highest of all joys —that of creative work. He held that in the artist's incessant creative activity, his constant progression towards the Ideal, the spirit alone truly lies. In 'Prometheus' he reaches the furthest point of his ecstasy in creative energy—a point which was to have been carried astoundingly further by his proposed 'Mystery,' in which sounds, color, odors, and movement were to be united in expressing one fundamental idea."

There is an introduction, Lento, C minor, 3-2 time, in which the three leading motives of the work are exposed. These motives (A for basses; B for trumpets; C for higher strings and wood-wind) are entitled by Dr. Hull as follows: A, "Divine Grandeur"; B, "The Summons to Man"; C, "Fear to Approach, Suggestive of Flight"; but he does not say that these titles were authorized by Scriabin. The motives are combined throughout the work. Some of the subjects are derived from them.

I. Main movement: "Luttes" (Struggles), Allegro, "*mystérieux, tragique,*" C minor, 3-4. The first theme, for violins, is worked. "A Suggestion of Divinity (*avec un tragique effroi*)" is for first violins. The material is taken from the "Divine Theme" (A) while the chief theme is for violoncellos and double-basses. A section (*voilé*) follows, a quiet section which introduces the second theme "*Mystérieux, romantique, légendaire*" (flutes and oboes). This is developed, and a crescendo leads to the reappearance of the Divine Theme (B) fortissimo. In

the recapitulation the principal motive is again in the strings, while the second theme is for oboes. The Divine Theme is heard in the trumpets. After development there is a furious coda.

II. "Voluptés" (Sensuous Pleasures), Lento, E major, 3-4. Flutes announce the chief subject. The clarinet has a theme over figuration in the strings. The first subject returns, played by solo violin. There are "ecstatic bursts, 'sensuous, passionately carressing,' " while horns sound resonant phrases. Towards the close, in lively rhythm, a new section "Divine Aspiration" (or "Celestial Flight") is proclaimed in thunderous tones by the brass. This leads without pause to

III. "Jeu Divin" (Divine Activity). Allegro, *avec une joie éclatante* (Allegro, with radiant joy), C major, 4-4. The chief theme, given to the trumpet, is soon taken up by the first violins. There is a passage marked "*haletant ailé*" (breathlessly winged) which leads to the second theme (flute and violoncellos). Dr. Hull characterizes it as the "Ego theme," which is "destined for great things, for it symbolizes the translation of human personality into celestial regions." Violins lead to a section marked "Sweet and limpid." The first melody reappears. It rises to "celestial radiance." There is an appearance of the solemn episode of the second movement; also a short return of the Allegro theme of the first movement. In the climax the subject of "Voluptés," shouted by the brass, is blended with the Divine Theme.

Scriabin's father, Alexander Ivanovich, was a lawyer; his mother, Luboff Petrovna Stchetinin, a brilliant pupil of Leschetizky at the Leningrad Conservatory, died of consumption on the shore of Lake Garda in April, 1873, when the boy was hardly a year old. He was brought up by his grandmother and an aunt. When he was six years old he showed a remarkable musical ear and an equally remarkable memory. Intended for the army, he was placed in the Moscow Cadet Corps when he was ten years old, but he took pianoforte lessons of G. E. Konus, later of Zvieriev, and lessons in theory of Tanéïev. He was a cadet in his final course, also a candidate for the Moscow Conservatory of Music, where he studied counterpoint with Tanéïev, and

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the pianoforte with Safonov. "His taste for composition was to have been cultivated by that ephemerally famous composer, Arensky, who confessed his entire failure to discover any remarkable symptoms of such gifts." Scriabin, disgusted, left his class. At the Conservatory he met the great patron and publisher of music, Belaïev, with whom he became intimate. Belaïev recognized Scriabin's talent. When the latter ended his course in 1891, Belaïev organized a European tour for him. The young virtuoso played in Amsterdam, Brussels, The Hague, Paris, Berlin, and on his return in Russian cities. In the years 1893 to 1897 he toured as a pianist, travelled for pleasure, and composed; for Belaïev, who became the sole publisher of Scriabin's music, made a favorable pecuniary arrangement. In 1897 Scriabin became professor of piano playing at the Moscow Conservatory. In Moscow he was not appreciated as a composer; there was strenuous opposition on the part of professional musicians, while the public, not understanding his compositions, was indifferent or hostile; but Belaïev, Koussevitzky, Safonov, Gunst, Conus, and a few others, were his enthusiastic friends. Early in 1903 he resigned his position and gave his time to composition. In 1904 he dwelt at St. Beatenberg, Switzerland. In the winter he went to Paris, where his third symphony, "The Divine Poem," was performed for the first time by Arthlur Nikisch (May 29, 1905). For many years he was a wanderer, but he returned often to St. Beatenberg, and going to Brussels in the fall of 1908 he remained there two years. He became a theosophist. "We are told," says Dr. Hull, "that Scriabin's theosophy grew out of his music. I can imagine rather that when Scriabin encountered theosophy he immediately embraced a system which harmonized so well with his prevailing musical moods. I do not think, however, we ought to judge theosophy by his music, or his music by theosophy."* In 1905–06 he was near Geneva. From February, 1906, until December 2, 1906, he lived in Geneva. In December he came to the United States. He made his first appearance as a pianist in New York at a concert of the Russian Symphony Orchestra, December 20, when he played his con-

*"Scriabin" by Dr. A. Eaglefield Hull (London, 1916), p. 48. See also in this volume the chapter "The Sources of his Inspiration," pp. 254–258.—Ed.

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certo for pianoforte with orchestra. He played in Chicago, Washington, Cincinnati, Detroit, and elsewhere, but not in Boston. Returning to Paris, he spent the summer of 1907 at St. Beatenberg, the winter at his father's, who, having left, some years before, Erzeroum, where he had been Consul, made Lausanne his dwelling-place. Then came the two years in Brussels. In December, 1908, he took with his "Poem of Ecstasy" the second prize (700 roubles), founded by Belaïev. "In Memory of Glinka." The first prize (1,000 roubles) was awarded to the symphony of Rachmaninoff. Leaving Brussels, Scriabin settled in Moscow. He made tours with Koussevitzky, visited Beatenberg again (1911), toured in Holland, Germany, and Russia. Early in 1914 he visited London for the first time, where he played his concerto (March 14), heard his "Prometheus," which had been brought out there the year before, and gave piano recitals. The war broke out, but he fulfilled engagements in Moscow, Petrograd, and Charkoff. A boil on his lip, which had troubled him in London, appeared again in 1915. It developed into a carbuncle and blood-poisoning set in. "During one of his terrible paroxysms of pain, Scriabin's mind flew back to the English people. He would be 'more self-possessed,' he observed, 'like the English.'" He died on Tuesday morning, April 14, 1915. All the chief Russian musicians attended the funeral mass on April 16. The procession was through crowded streets. The coffin was borne the whole route to a cloister of the Devitschy Monastery, where he is buried. "A number of young people with linked hands made a chain along the procession, singing the great Russian anthem for the dead, 'Eternal Peace to Him.'"

"He had made for himself a curious personal religion, a bizarre mixture of theosophy and neoplatonism and Bergsonian philosophy, a faith that prescribed transport; and these works (symphonic poems) were in part conceived as rituals. They were planned as ceremonies of elevation and deification by ecstasy, in which performers and auditors engaged as active and passive celebrants. Together they were to ascend from plane to plane of delight, experiencing divine struggle and divine bliss and divine creativity. The music was to call the soul

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through the gate of the sense of hearing, to lead it, slowly, hieratically up through circle after circle of heaven, until the mystical gongs boomed and the mass emotion reached the Father of Souls and was become God."—Paul Rosenfeld.

"In the summer (1914) Scriabin gave himself up entirely to the realization of his long cherished project, the composition of a great art work entitled 'Mystery.' This was to be a creation involving the unification of all the arts in the service of one perfect religious rite. The secondary arts were to enhance the dominating arts (those subject to the will power). Symphonies of music, words and *mimique* (gesture) were to be accompanied by symphonies of color and perfume.* Such a union already exists to some extent in religious rituals. With Scriabin the onlookers and listeners (the passively initiated) were also to participate in the manifestation of the creative spirit, just as much as the celebrants (or executants) of the rite. In this proposed union of the arts, Scriabin's aim was to have been the production of an ecstatic state, affording a glimpse of higher spiritual planes. He wrote the first libretto for the prologue† in the summer, which was spent in the country near Podolsky. Scriabin then set to work on the music for this introduction and looked forward to its completion by the Spring."

For studies of Scriabin's music see "Contemporary Russian Composers" by M. Montagu-Nathan (New York, 1917), Chapter II; "Musical Portraits" by Paul Rosenfeld (New York, 1920); "A Survey of Contemporary Music" by Cecil Gray (Oxford and London, 1924); "Problems of Modern Music" by Adolf Weissmann (New York, 1925). See also "Timotheus, or the Future of the Theatre" by Bonamy Dobree (New York, 1925).—P. H.

*"This was, however, entirely rewritten by him in the following winter."—A. E. H.

†On December 11, 1891, an adaption of "The Song of Solomon" by Paul Roinard, "Musical Adaptions" by Flamen de Labrely, was produced in Paris. There was an appeal to eye, ear, and nose. Each scene had its particular color in speech and in scenery, its particular tonality in the accompanying music, and its particular perfume. A somewhat similar experiment was made at the Carnegie Lyceum, New York, October 28, 1902. "A Trip to Japan in Sixteen Minutes" was "conveyed to the audience by a succession of odours." This was the "first experimental Perfume Concert in America." The "Trip to Japan" was also described as "A Melody in Odours (assisted by two Geishas and a Solo Dancer)."

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SATURDAY AFTERNOON, FEBRUARY 6

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PROGRAMME

Galliard . . Sonata in G major (Freely Transcribed for Small Orchestra by Maximilian Steinberg)

(First time in New York)

Prokofieff Third Concerto for Piano, Op. 26

I. Andante — Allegro.
II. Theme — Andantino.
Variation I. Listesso tempo.
Variation II. Allegro.
Variation III. Allegro moderato.
Variation IV. Andante meditativo.
Variation V. Allegro giusto.
Theme Listesso tempo.
III. Allegro, ma non troppo.

Rimsky-Korsakov . . Symphonic Suite "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35

I. The Sea and Sindbad's Ship.
II. The Story of the Kalandar Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion.

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SONATA IN G MAJOR, FREELY TRANSCRIBED FOR A LITTLE ORCHESTRA BY MAXIMILIAN STEINBERG . . . JOHN ERNEST GALLIARD*

(Born at Celle in Hanover in or about 1687; died early in 1749 in London)

This recent transcription for flute, oboe, bassoon, and strings was made expressly for Mr. Koussevitzky. The score is in manuscript.

The original sonata is one of "Six Sonatas for the bassoon or violoncello with a thorough bass for the harpsichord," published in London by J. Walsh.

The movements are Lento, Allegro non troppo, Andante teneramente and Allegro spiritoso.

* * *

Galliard, the son of a French wigmaker, took oboe and flute lessons from Marshall at Celle. Going to Hanover about 1702, he studied composition with Farinelli, the uncle of the famous singer and an esteemed concert-director; and thus, as Gerber puts it, probably sought to take the Abbé Steffani as a model. Having entered as chamber musician the service of Prince George of Denmark, he accompanied him to London, where the Prince had married Anne in 1683 (Anne ascended the throne in 1702). When Battista Draghi died (about 1706), Galliard succeeded him as organist and chapel master at Somerset House of the dowager queen Catherine. He learned English and composed church music which was performed at St. Paul's and the Chapel Royal on occasions of thanksgiving for victories—a "Te Deum," a "Jubilate," and the anthems "I will magnify Thee," "O Lord God of Hosts," and "I am well pleased." In 1713 he played in the orchestra at the opera and had a solo part in the accompaniment of the last air in the first act of Handel's "Teseo." Handel wished him to be in the orchestra.†

*In J. G. Walther's "Musikalisches Lexicon" (Leipsic, 1732), and in the first edition of E. L. Gerber's "Lexicon der Tonkuenstler" (1790), the name is spelled Gaillard. Gerber, in the second edition of his Dictionary (1812), following Hawkins and Burney, wrote the name Galliard, which is the name on the title-page of Galliard's translation of Pier Francesco Tosi's "Observations on the Florid Song" (second edition, London, 1743).

†"Handel hatte jetzt den braven Galliard im Orchester sitzen und machte sich dessen Fähigkeiten zu Nutze." Chrysander's "G. F. Händel," Vol. I, page 381. The solo oboe had much to do in "Teseo." Chrysander in notation gives examples. From a passage in C. F. Pohl's "Mozart und Haydn in London" (Part I, page 57) it would seem that Handel wrote his oboe concertos in 1734 with Galliard in view. The oboe concerto played at concerts of the Boston Symphony Orchestra by Mr. Sautet in 1888 and by Mr. Longy in 1909 was composed by Handel at Hamburg in 1703.

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He wrote many pieces for the theatre, operas, music for Rich's pantomimes, which were a mixture of masque and harlequinade; he also wrote cantatas, and he had nearly completed at the time of his death an Italian opera, "Oreste e Pylade, overo la Forza dell' Amicicia." In 1745 he had a benefit concert at which his music for choruses in the Duke of Buckingham's tragedy "Julius Cæsar" and a piece for 24 bassoons and four double-basses were performed.

He is perhaps best remembered by his translation into English of Pier Francesco Tosi's "Opinioni di Cantori Antichi e Moderni, o sieno Observazioni sopra il Canto Figurato." This translation, which Gerber praised as not an easy task on account of Tosi's "affected style," was published in 1742. The title of the second edition (1743), now before us, is "Observations on the Florid Song; or Sentiments on the Ancient and Modern Singers . . . to which are added Explanatory Annotations, and examples in Musick." The Preface and the Prefatory Discourse written by Galliard are curious. In the former he says, "The soft and pleasing Voice of the *fair Sex* has irresistible Charms and adds considerably to their Beauty." In the latter he declares that Tosi's remarks, "Shew, that a little less *Fiddling* with the Voice, and a little more *Singing* with the *Instruments*, would be of great Service to Both." It's a valuable little book, which might be consulted with profit today by singers and vocal teachers.

Gerber says that Galliard in 1710 was one of the founders of the Academy of Ancient Music in London, which brought out for 18 years works of ancient composers and was revived by Bates in 1776. But see "Ancient Academy of Music" in Grove's Dictionary (revised edition). Galliard's curious collection of music is most of it in the Henry Watson Music Library at Manchester, England.

The list of Galliard's compositions includes these works:

STAGE WORKS: Music for Hughes' opera "Calypso and Telemachus," 1712. "Pan and Syrinx," opera, 1717. "Jupiter and Europa," pantomime, 1723; "The Necromancer; or Harlequin Dr. Faustus," pantomime, 1723; "Harlequin Sorcerer with the Loves of Pluto and Proserpine" (the second title afterwards changed to "The Rape of Proserpine"),



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pantomime, 1725; "Apollo and Daphne; or the Burgomaster Tricked," pantomime, 1726; "The Royal Chace; or Merlin's Cave," a musical entertainment, characterized by Gerber as a pantomime, by Riemann as an Intermezzo, 1736,—though Riemann gives the year 1719. (In "The Royal Chace," John Beard, tenor, made the hunting song, "With Early Horns," popular.) Music for Dryden and Lee's tragedy "Oedipus" (this must have been for a revival, as the tragedy was produced in 1679). Gerber mentions music for the tragedies "Brutus" and "Julius Cæsar." "Brutus" was Buckingham's drama (1745); so was "Julius Cæsar" (1745).

Music for the Church: The Te Deum, Jubilate, and anthems already named.

Vocal Music: "Morning Hymn of Adam and Eve," for two voices (Milton's "Paradise Lost"), 1728; afterwards enlarged by Benjamin Cooke with certain movements expanded into choruses, and with orchestral accompaniments. VI Cantatas (the first edition with a preface on the art of composing music of this nature. III Cantatas. XII Songs (1740). Many songs for the *Musical Miscellany.*

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Sir John Hawkins attributed to Galliard a translation of the Abbé Raguenet's "Parallèle," published in 1709, as "A Comparison between the French and Italian Musick and Operas, with Remarks," and the authorship of "A Critical Discourse upon Operas in England and a Means proposed for their Improvement." Dr. Burney was of a contrary opinion.

Gerber, in the first edition of his "Lexicon der Tonkuenstler," says that for the opera "Decius and Paulina" (1715), Galliard only took the music from the opera "Circe." "A New Theatrical Dictionary" (London, 1792) mentions "Decius and Paulina," a masque by L. Theobald, published in 1718. The music for Charles Davenant's "Circe" (1677) was composed by John Banister.

Steinberg was born at Vilna on June 22, 1888, according to Riemann's "Musik-Lexicon"; on July 7, 1883, according to "A Dictionary of Modern Music and Musicians." After graduation from the Gymnasium in 1901, he attended the University at Leningrad until 1906, and



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the Conservatory until 1908. His teachers were Rimsky-Korsakov* and Glazounov. At last accounts, he was teacher of composition and orchestration at this Conservatory. Glazounov brought out fragments from Steinberg's ballet in 1907 at a concert of the Royal Music Society. The list of his works includes two symphonies: No. 1, in D, Op. 3; No. 2, B-flat minor, Op. 8; "Dramatic Fantasie," Op. 9; Prelude for orchestra, Op. 7; Variations for orchestra, Op. 2 and Op. 10; String Quartet in A Op. 5; Four melodies for soprano or tenor, Op. 1; Four melodies for soprano or tenor (text by K. D. Balmont), Op. 6; "The Watersprite" (poem by Lermontov), for solo soprano, female chorus, and orchestra, Op. 4. His ballet "Midas," second of three episodes from Ovid's "Metamorphoses," picturing the contest of Apollo and Pan, was performed at Paris on June 2, 1914; at London on June 18, 1914. In both cities, Mme. Karsavina danced as an Oread; Adolf Bolm as Midas. The stage setting was by Bakst; the chorography by Fokine. After Rimsky-Korsakov's death, Steinberg edited his unpublished works, including his treatise on orchestration. Steinberg's arrangement of C. P. E. Bach's Concerto, D major, for orchestra was performed in Boston by the Boston Symphony Orchestra on October 24, 1924.

CONCERTO FOR PIANOFORTE, NO. 3, C MAJOR, OP. 26

SERGE SERGIEVICH PROKOFIEFF

(See Notes on Page 10)

*Steinberg married in 1908 Rimsky-Korsakov's daughter Nadja.

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"Schéhérazade," Symphonic Suite after "The Thousand Nights and a Night," Op. 35. Nicolas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died June 21, 1908, at Leningrad)

"Schéhérazade" was composed in the summer of 1888 at Neyzhgovitsy on the shore of Lake Cheryemenyetskoye. It was produced in the course of the following concert-season.

The first performance of the suite in Boston was at a concert of the Boston Symphony Orchestra led by Mr. Paur on April 17, 1897. The last performance at these concerts was on April 28, 1922.

The suite, dedicated to Vladimir Stassov, is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettle-drums, snare-drum, bass drum, tambourine, cymbals, triangle, tam-tam, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar,† persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade‡ saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze§ Warrior. Conclusion."

It had been Rimsky-Korsakov's original intention to have given the four movements the titles: I, Prelude; II, Ballade; III, Adagio; IV, Finale. His friend Liadov dissuaded him from so doing.

Mr. Montague-Nathan says the programmatic material in the music is not described in the music, but is only suggested by it. "Coming to 'Schéhérazade,' we are vouchsafed a definite indication of Rimsky-Korsakov's attitude towards the programmatic element in music. The characteristic melodies and figures in this work are not, he asserts, to be regarded as leading motives; and in order to dispel any illusion to the contrary, he calls attention to such instances as the trumpet call, which is made to serve as the representation of two quite distinct ideas. And now he delivers himself of a statement that clears up any mis-

*This date is given in the catalogue of Belaïev, the late Russian publisher. One or two music lexicons give May 22.

†Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

‡Shahrázad (Persian), "City-freer," was in the older version Scheherazade, and both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

§"Bronze," according to Rimsky-Korsakov; but the statue was of brass or yellow copper.

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apprehension on the point. The musical content of 'Schéhérazade' is designed to give a general impression of its literary basis; when inserting titles to his movements (they were subsequently discarded), his intention was that of giving a lead to the listener, to indicate the channel through which the composer's imagination had flowed when writing the music."

The programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of

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the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

A characteristic theme, the typical theme of Schéhérazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.' "

I. The Sea and Sindbad's* Ship.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by some the Sea motive, by others the Sindbad motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the Schéhérazade motive, Lento, 4-4, played by solo violin against chords

*"The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Ship-wrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition, 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travellers' tales of an immense variety and extracts from Al-Idri si, Al-Kazwini, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aëronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kámarupa, translated by Francklin, all the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book, "Remarks on the 'Arabian Nights' Entertainments,' in which the origin of Sindbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).

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of the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the SEA motive, with a rising and falling arpeggio figure, the WAVE motive. There is a crescendo, and a modulation leads to C major. Wood-wind instruments and violoncellos *pizz.* introduce a motive that is called the SHIP, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the SEA motive is heard from the horn between the phrases, and a solo violoncello continues the WAVE motive, which in one form or another persists almost throughout the whole movement. The SCHÉHÉRAZADE motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the SEA motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakov in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. THE STORY OF THE KALANDAR*-PRINCE.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the SCHÉHÉRAZADE motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, un poco più animato. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the SCHÉHÉRAZADE motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, con moto, 3-8, which is developed, with a few interruptions from the SCHÉHÉRAZADE motive. The whole ends gayly.

*The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

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III. The Young Prince and the Young Princess.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dabnash, the Ifrit, disputed violently.

This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, Andantino quasi allegretto, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, Pochissimo più mosso, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while violoncellos (later the bassoon) have a sentimental counter-phrase.

IV. Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion.

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices, hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvellous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the Eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay."*

Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the Sea motive of the first movement, proclaimed in unisons and octaves. Then follows the Schéhérazade motive (solo violin), which leads to the fête in Bagdad, Allegro molto e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the Sea motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that

*For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city to-day is a singular eruption that breaks out on all foreign sojourners.

'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.*

> Or, sailing to the Isles
> Of Khaledan, I spied one evenfall
> A black blotch in the sunset; and it grew
> Swiftly . . . and grew. Tearing their beards,
> The sailors wept and prayed; but the grave ship,
> Deep laden with spiceries and pearls, went mad,
> Wrenched the long tiller out of the steerman's hand,
> And turning broadside on,
> As the most iron would, was haled and sucked
> Nearer, and nearer yet;
> And, all awash, with horrible lurching leaps
> Rushed at that Portent, casting a shadow now
> That swallowed sea and sky; and then
> Anchors and nails and bolts
> Flew screaming out of her, and with clang on clang,
> A noise of fifty stithies, caught at the sides
> Of the Magnetic Mountain; and she lay,
> Of broken bundle of firewood, strown piecemeal
> About the waters; and her crewe
> Passed shrieking, one by one; and I was left
> To drown.
>
> *W. E. Henley's Poem, "Arabian Nights' Entertainments"* (1893).

The captain said to Ajib in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all of which is iron travelleth towards it." And Ajib continued: "Then,

*The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative,—"the iron-stealers of Otaheite allegorized in the Bay of Bengal." Aboulfouaris, a Persian Sindbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), "an author of good esteem and reasonable antiquity, asserts that the mine of this stone [the loadstone] is in the seacoast of India, where when ships approach, there is no iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces." Sir Thomas Browne comments on this passage ("Vulgar Errors," Book II., chapter ii.): "But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore." Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: "I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamants for the iron that was in them." See also Rabelais (Book V., chapter xxxvii.); Puttock's "Peter Wilkins"; the "Novus Orbis" of Aloysius Cadamustus, who travelled to India in 1504; and Hole's book already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the *Pall Mall Gazette* wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. "There can be no question as to the existence of the 'mountain,' though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded."

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O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved."

The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppe e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development on the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of graveyards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

When "Schéhérazade," the "choreographic drama" by L. Bakst, dances arranged by Michel Fokine, was produced at the Paris Opéra, May 7, 1910, by a Russian Ballet Company, Mme. Rimsky-Korsakov protested violently against the disarrangement of her husband's music.

The ballet was produced by Gertrude Hoffmann and her company at the Schubert Theatre, Boston, on February 19, 1912. The orchestra was conducted by Mr. Max Hoffmann.

The ballet was performed at the Boston Opera House by Serge de Diaghileff's Ballet Russe on January 31, 1916. The chief dancers were Mme. Revalles, Zobeide; Miss Wasilewska, the odalisque; Mr. Bolm, the negro favorite; Mr. Cechetti, the chief eunuch; and Messrs. Grigorieff and Jazwinski, the royal brothers. Ernest Ansermet conducted. The ballet was performed by the same company several times in February of that year. It was performed again by the Diaghileff Company at the Boston Opera House on November 7, 1916, with Miss Revalles and Mr. Bolm as the chief characters. Mr. Monteux conducted.

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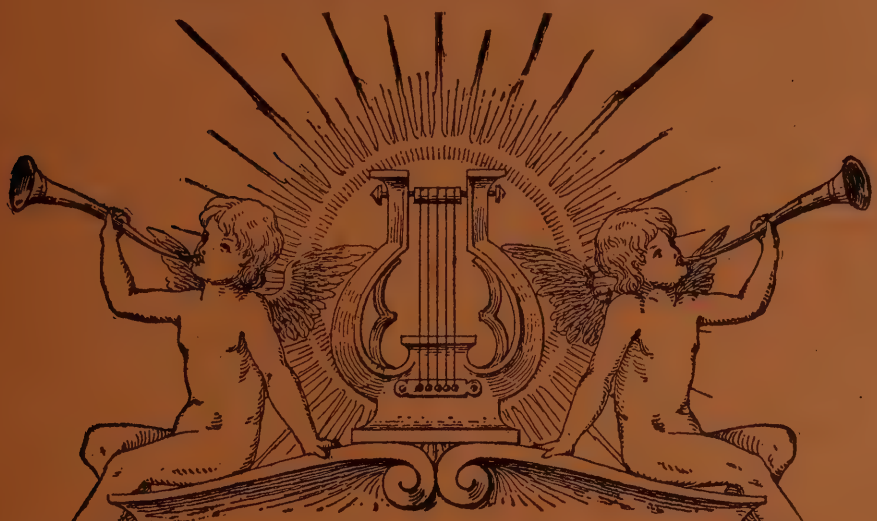
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NOTES BY PHILIP HALE

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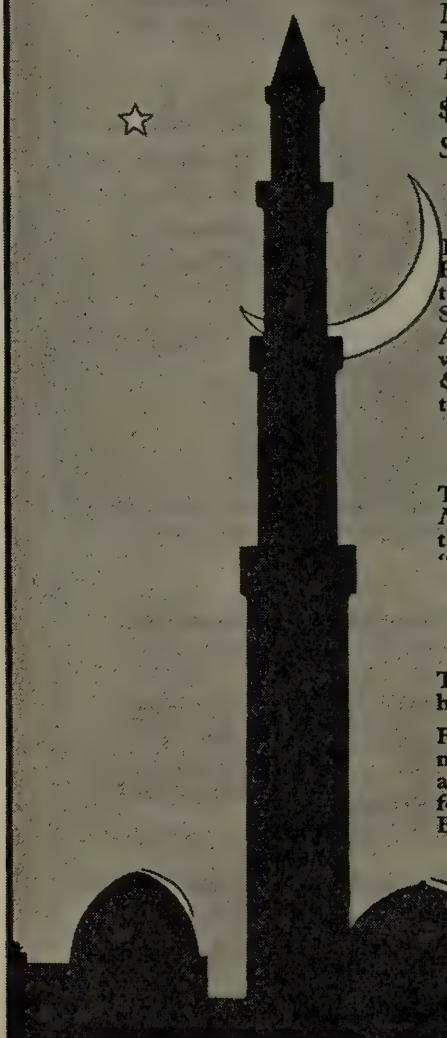
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THURSDAY EVENING, MARCH 11

AT 8.30

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Beethoven Symphony No. 8, in F major, Op. 93

I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.

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Symphony in F major, No. 8, Op. 93 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Lintz, im Monath October, 1812." Glöggl's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812, and as Staudenheim, his physician, advised him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Franzensbrunn and again to Töplitz; and lastly to his brother Johann's* home at Linz, where he remained until into November.

*Nikolaus, Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbesitzer* of the familiar anecedote and Ludwig's pet aversion.

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At the beginning of 1812 Beethoven contemplated writing three symphonies at the same time; the key of the third, D minor, was already determined, but he postponed work on this, and as the autograph score of the first of the remaining two, the Symphony in A No. 7, is dated May 13, it is probable that he contemplated the Seventh before he left Vienna on his summer journey. His sojourn in Linz was not a pleasant one. Johann, a bachelor, lived in a house too large for his needs, and so he rented a part of it to a physician, who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman of an agreeable if not handsome face. Johann looked on her kindly, made her his housekeeper, and, according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and, finding him obdurate, visited the bishop and the police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. Naturally, there was a wild scene between the brothers. Johann played the winning card: he married Therese on November 8. Ludwig, furious, went back to Vienna, and took pleasure afterwards in referring to his sister-in-law in both his conversation and his letters as the "Queen of Night."

This same Johann said that the Eighth Symphony was completed

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from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

The two symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

* * *

Mälzel, maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder. Overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."*

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ-builder. In 1792 he settled at Vienna as a music teacher, but soon made a name for himself by inventing mechanical music works. In 1808 he was appointed court mechanician, and in 1816 he constructed a metronome,† though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor to the Panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838, and was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmoni-

*For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie" see "Beethoven's Letters," edited by Dr. A. C. Kalischer (London, 1909), vol. i., pp. 322–326. The two were afterwards reconciled.

†There were two kinds of this metronome radically different in construction. "This accounts for the different metronome figures given by Beethoven himself, as for instance for the A major symphony." Beethoven thought highly of the metronome; he thought of "giving up these senseless terms, Allegro, Andante, Adagio, Presto."



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cons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854.

* * *

The first performance of the Eighth Symphony was at a concert given by Beethoven at Vienna in the "Redoutensaal" on Sunday, February 27, 1814. The programme included his Symphony No. 7; an Italian terzetto, "Tremate, empi, tremate" (Op. 116, composed in 1801 [?]), sung by Mrs. Milder-Hauptmann, Siboni, and Weinmüller; this Symphony in F major; and "Wellington's Sieg, oder die Schlacht bei Vittoria" (Op. 91, composed in 1813).

The Allgemeine Musik-Zeitung in a review of this concert stated that the Seventh Symphony (first performed December 8, 1813) was again heartily applauded, and the Allegro was repeated. "All were in anxious expectation to hear the new symphony (F major, 3-4), the latest product of Beethoven's muse; but this expectation *after one hearing* was not fully satisfied, and the applause which the work received was not of that enthusiastic nature by which a work that pleases universally is distinguished. In short, the symphony did not make, as the Italians say, *furore*. I am of the opinion that the cause of this was not in weaker or less artistic workmanship (for in this, as in all of Beethoven's works of this species, breathes the peculiar genius which always proves his originality), but partly in the mistake of allowing this symphony to follow the one in A major, and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby natural apathy was the result. If this symphony in future should be given *alone*, I have no doubt concerning its favorable reception."

Czerny remembered that on this occasion the new Eighth Symphony did not please the audience; that Beethoven was irritated, and said: "Because it is much better" (than the Seventh).

There were in the orchestra at this concert eighteen first violins, eighteen second violins, fourteen violas, twelve violoncellos, seven double-basses. The audience numbered about three thousand, although Schindler spoke of five thousand.

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Beethoven described the Eighth in a letter (June 1, 1815) to Salomon, of London, as "a little symphony in F," to distinguish it from its predecessor, the Seventh, which he called "a great symphony in A, one of my best."

We know from his talk noted down that Beethoven originally planned an elaborate introduction to this symphony.

It is often said that the second movement, the celebrated Allegretto scherzando, is based on the theme of "a three-voice circular canon, or round, 'Ta, ta, ta, lieber Mälzel,' sung in honor of the inventor of the metronome" and many automata "at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country." Thayer examined this story with incredible patience ("Beethoven's Leben," Berlin, 1879, vol. iii., pp. 219–222), and he drew these conclusions: the machine that we now know as Mälzel's metronome was at first called a musical chronometer, and not till 1817 could the canon include the word "Metronom." Thayer says: "That Mälzel's 'ta, ta, ta,' suggested the Allegretto to Beethoven, and that by a parting meal the canon on this theme was sung, are doubtless true; but it is by no means sure that the canon preceded the symphony. . . . If the canon was written before the symphony, it was not improvised at this meal; if it was then improvised, it was only a repetition of the Allegretto theme in canon form." However this may be, the persistent ticking of a wind instrument in sixteenth notes is heard almost throughout the movement, of which Berlioz said: "It is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain. He writes it at a single dash, and we are amazed at hearing it."

* * *

The first performance in America was by the Philharmonic Society of New York on November 16, 1844; and at this same concert, led by George Loder, Mendelssohn's overture, "The Hebrides," was also performed for the first time in this country.

* * *

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The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. Allegro vivace e con brio, F major, 3-4.

II. Allegretto scherzando, B-flat major, 2-4.

III. Tempo di minuetto, F major, 3-4. There has been dispute over the pace of this movement: whether it should be that of an ordinary symphonic minuet or that of a slow, pompous minuet, so that the movement should be to the second as a slow movement to a Scherzo.

IV. Allegro vivace, F major, 2-2.

The first movement of this symphony was in the original version shorter by thirty-four measures.

Symphonic Piece Henry Franklin Belknap Gilbert

(Born at Somerville, Mass., on September 26, 1868; now living in Cambridge, Mass.)

We are indebted to Mr. Gilbert for the following notes:

"This piece of music has no 'program,' in the sense in which that word is ordinarily used. It is not about any thing, or event, in particular; not suggested or inspired by any poem, or prose writing; just a piece of music, that's all. In fact, it aims to be a piece of absolute music: somewhat of a rarity in these days of the overworked 'program' idea—ornithological, botanical, or what not.

"Many of my young friends have pressed me to tell them what it's all about—what I have tried to represent, etc. I can only say this: My constant aim, ever since beginning composition, has been to write some *American* music—*i.e.*, some music which would not naturally have been written in any other country, and which should reflect, or express, certain aspects of the American character, or spirit, as felt by myself. That spirit, as I see it, is energetic—optimistic—nervous—impatient of restraint— and, in its highest aspect, a mighty protest against the benumbing traditions of the past. This new birth—renaissance—of the human spirit, which is America, is a joyous, wildly shouting demonstration. Plenty of jingoism, vulgarity, and 'Hurrah boys!' attaches to it, but the spirit of the new-birth underlies all, for him who can see it.

"Some of this American mood I have tried to reflect in my composition. So the first theme has in it (I hope) some of the 'Hurrah boys!' character. The second theme, by contrast, has a slight Fosterian twang. It contains a remote suggestion of 'Old Folks at Home'—kind of a family resemblance—interspersed with a couple of measures from 'The Arkansas Traveler.' These bits are made use of, and developed, in the usual symphonic manner. But let it be said,

that, although I am a great believer in the songs of the people as possible bases for national art-compositions, these two suggestions (neither used verbatim) are the only folk-suggestions I have used in this composition.

"The score of this piece was finished in November, 1925. It was originally intended to be the first movement of a symphony, but certain friends of mine requested and advised that it be played as it stands. This is therefore done.

"The 'Symphonic Piece' is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, contra-bassoon, four horns, three trumpets, three trombones, tuba, kettledrums, other drums, Glockenspiel, harp, and the usual strings."

* * *

These compositions by Mr. Gilbert have been played in Boston at subscription concerts of the Boston Symphony Orchestra:

1911. April 13, Comedy Overture on Negro Themes.

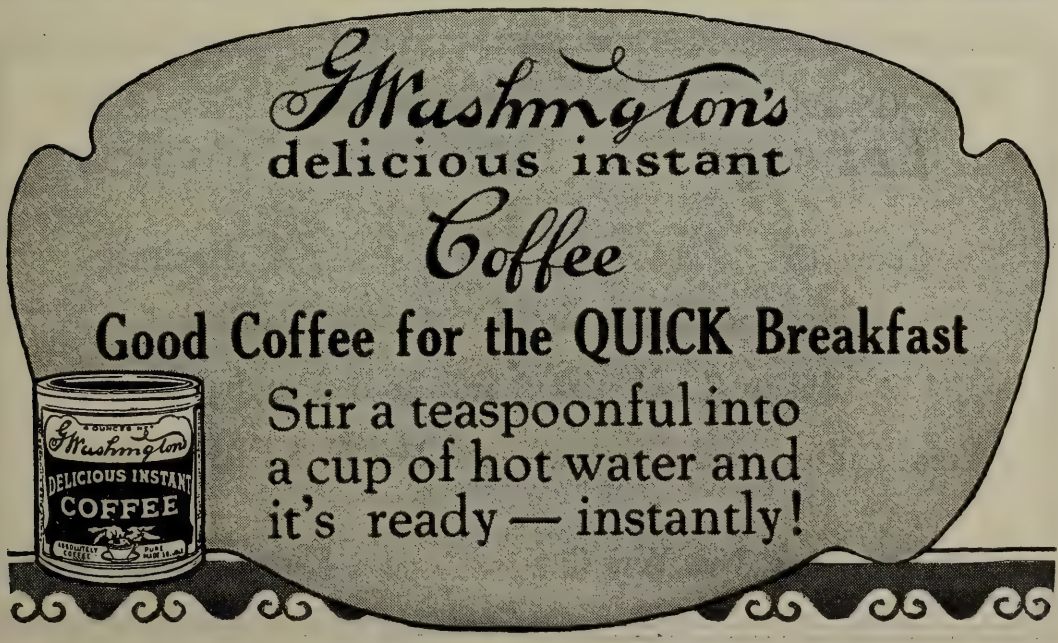
1919. February 21, Symphonic Prologue to J. M. Synge's play, "Riders to the Sea."

1920. February 20, "The Dance in Place Congo," Symphonic Poem (after George W. Cable).

1921. March 4, Indian Sketches (first performance).

1922. March 31, Suite from Pilgrim Tercentenary Pageant.

1924. January 11, Negro Rhapsody: "Shout" (first performance).



TROIS POÈMES JUIFS (DANSE, RITE, CORTÈGE FUNÈBRE) FOR ORCHESTRA ERNEST BLOCH

(Born at Geneva, Switzerland, on July 24, 1880; now living at San Francisco)

These poems, the first work of a "Jewish Cycle," composed in 1913, are dedicated to the memory of Mr. Bloch's father. They are scored for these instruments: piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons (double bassoon for Poem, No. 3), 4 horns, 2 trumpets (a third trumpet for the March), 3 trombones, bass tuba, kettledrums, and other percussion instruments, celesta, harp, and strings. We are indebted to Mr. Bloch for the following notes:

"It is not my purpose, not my desire, to attempt a reconstitution of Jewish music, or to base my work on melodies more or less authentic. I am not an archæologist. I hold it of first importance to write good, genuine music, *my* music. It is the Jewish soul that interests me, the complex, glowing, agitated soul, that I feel vibrating throughout the Bible; the freshness and naïvete of the Patriarchs; the violence that is evident in the prophetic books; the Jew's savage love of justice; the despair of the Preacher in Jerusalem; the sorrow and the immensity of the Book of Job; the sensuality of the Song of Songs.

"All this is in us; all this is in me, and it is the better part of me. It is all this that I endeavor to hear in myself and to transcribe in my music: the venerable emotion of the race that slumbers way down in our soul.

"The 'Jewish Poems' are the first work of a cycle. I do not wish that one should judge my whole personality by this fragment, this first attempt, which does not contain it. The 'Psalms,' 'Schelomo,' 'Israel' are more representative, because they come from the passion and the violence that I believe to be the characteristics of my nature. In the

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'Jewish Poems' I have wished in some way to try a new speech, the color of which should serve my future expression. There is in them a certain restraint; I hold myself back; my orchestration is also guarded. The 'Poems' are the first work of a new period; they consequently have not the maturity of the 'Psalms' or of 'Israel.'

"It is not easy for me to make a programme for the 'Poems.' Music is not translated by words. The titles, it seems to me, should sufficiently inform the hearer.

"I. Danse. This music is all in the coloring; coloring rather sombre, mystical, languorous.

"II. Rite. This movement is more emotional; but there is something solemn and distant, as the ceremonies of a cult.

"III. Cortège Funèbre. This is more human. My father died —these 'Poems' are dedicated to his memory. There is something implacably severe in the rhythms that obstinately repeat themselves. At the end, sorrow bursts forth, and at the idea of an eternal separation the soul breaks down. But a very simple and serene melody arises from the orchestral depths as a consolation, a balm, a gentle faith. The memory of our dear departed ones is not effaced; they live forever in our hearts.

"The form is free, but it is really there, for I believe that our constitution demands order in a work of art."

These notes were written for the Boston Symphony Orchestra's Programme Book of March 23, 1917. The "Three Poems" were played at the concerts of March 23, 24. Mr. Bloch conducted the performance of them; Dr. Muck conducted Sinigaglia's Overture to Goldoni's comedy "Le Baruffe Chiozzotte" and Brahms's Pianoforte Concerto, B-flat major, No. 2 (Carl Friedberg, pianist).

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Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living)

Ravel composed his ballet "Daphnis and Chloe" in 1910, expecting that it would be performed by the Russian Ballet at Paris in 1911, but it was not performed until 1912—June 8, according to the *Annales du Théâtre*, June 5, 7, 8 and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, Glockenspiel, two harps, strings (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants engraved for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:—

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the Nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

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arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,* whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

*John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland, about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fais mal!"—P. H.

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Vivaldi Concerto in E minor for String Orchestra
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I. Vigoroso.
II. Largo.
III. Allegro.

Haydn Symphony in G major, "The Surprise"
(B. & H. No. 6)

I. Adagio; Allegro assai.
II. Andante.
III. Menuetto.
IV. Allegro di molto.

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II. Dance of the Miller.
III. Finale Dance.

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Concerto in E minor for String Orchestra . Antonio Vivaldi

(Born about 1680 at Venice; died there in 1743)

This concerto was edited for an Oxford publishing house by A. Mistovski.

Vivaldi was born some time during the latter half of the seventeenth century at Venice, where his father was violinist at St. Mark's Church. Little is known about Antonio's early history. It is supposed that he spent several years in Germany. We know that he was director of music to Duke Philip of Hesse—some say Duke Philip of Hesse-Philippsthal, Ernest Ludwig—at Mantua, where the Duke had a residence from 1707 to 1713, when he returned to Venice. He was appointed *maestro de concerti* at the Ospedale-della Pietà, a foundling hospital for girls, with a choir and an orchestra, all women. In 1714 he was appointed violinist at St. Mark's Church. He was red-headed and a priest, so he was known as "Il Prese rosso."

Vivaldi composed a great quantity of music for the violin (according to Riemann, there are in Dresden alone eighty concertos in manuscript), and he wrote operas from 1713 to 1739—thirty-eight, it is said,—twenty-two of them for Venice. Few of his works have been printed. His published compositions include twelve trios for two violins and violoncello (Op. 1); eighteen violin sonatas with bass (Op. 2 and 5); "Estro Poetico," twelve concertos for four violins, two violas, violoncello, and organ bass (Op. 3); twenty-four concertos for solo violin, two violins *ripieni*, viola, and organ bass (Op. 4, 6, and 7); "Le Quatro Stagioni," twelve concertos for four and five voices (Op. 8); "La Cetera," six concertos for five voices (Op. 9); six concertos for flute, violin, viola, violoncello, and organ bass (Op. 10); twelve concertos for solo violin, two violins, viola, violoncello, and organ bass (Op. 11 and 12).

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It has long been said that Bach transcribed eleven of Vivaldi's violin concertos, six for clavier, four for organ, and Bach's concerto in A minor for four claviers (Vivaldi's concerto in B minor for four solo violins); but about 1912 the authenticity of Bach's transcriptions of the concertos for the organ was strenuously denied. Other transcriptions for the clavier were made by Duke Ernst of Saxony, Benedetto Marcello, and Telemann.

Vivaldi was a virtuoso, and as a composer he has been accused of writing for mere display and inventing novel effects to win applause. Dr. Burney pooh-poohed his "Stravaganze" for solo violin. Sir John Hawkins said of Op. 8: "The first four concertos are a pretended paraphrase in musical notes of so many sonnets on the four seasons, wherein the author endeavors by the force of harmony and particular modifications of air and measure to excite ideas correspondent with the sentiments of the several poems." But the Germans, Bach, Benda, and Quanz among them, thought highly of the Venetian.

Vivaldi developed the concerto form invented by Giuseppe Torelli. Sir Hubert Parry said of Vivaldi: "He represented the tendency of Italian art towards harmonic forms, such as were met with in Italian opera, in which, so far, simple clearness of design and superficial effectiveness were the principal virtues. He was essentially a violinist, and, at times, especially in slow movements when the aptness of the violin for expressive melody invited him, he showed facility, glibness, and a certain mastery of technic, but his ideas in such movements were little more than poses. But he had a great reputation as a representative of Italian instrumental art, and it was possibly on that ground that Bach subjected his works to the close study which arranging them for the clavier implied." Sir Hubert admitted later, in his Life



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of Bach, that Bach's violin concertos written in the Cöthen period are akin to the Vivaldi type.

Eugene Ysaye played Vivaldi's Concerto, G major, for violin with strings and orchestra, at a concert of the Boston Symphony Orchestra, on March 8, 1913.

He had played Vivaldi's Concerto, C major, with organ (MS), at his recital in Symphony Hall, December 1, 1912.

Vivaldi's Concerto, D minor, for orchestra with organ, edited by Alexander Siloti, was performed at a concert of the Boston Symphony Orchestra in Boston, October 10, 1925, Mr. Koussevitzky conductor.

Symphony, G major "The Surprise" (B. & H. No. 6) Josef Haydn

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809)

This symphony, known as "The Surprise," and in Germany as the symphony "with the drumstroke," is the third of the twelve Salomon symphonies as arranged in the order of their appearance in the catalogue of the Philharmonic Society (London). It is numbered 42 in Sieber's edition; 36 in the Conservatory of Paris Library; 6 in Breitkopf & Härtel's edition; 3 in Bote and Bock's; 140 in Wotquenne's Catalogue; 4 in Peters'.

Composed in 1791, this symphony was performed for the first time on March 23, 1792, at the sixth Salomon concert in London. It pleased immediately and greatly. *The Oracle* characterized the second movement as one of Haydn's happiest inventions, and likened the Surprise—which is occasioned by the sudden orchestral crashes in the Andante—to a shepherdess, lulled by the sound of a distant waterfall, awakened suddenly from sleep and frightened by the unexpected discharge of a musket.

Griesinger in his Life of Haydn (1810) contradicts the story that



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Haydn introduced these crashes to arouse the English women from sleep. Haydn also contradicted it; he said it was his invention only to surprise the audience by something new. "The first allegro of my symphony was received with countless 'Bravo's,' but enthusiasm rose to its highest pitch after the Andante with the drumstroke. *'Ancora! ancora!'* was cried out on all sides, and Pleyel himself complimented me on my idea." On the other hand, Gyrowetz, in his Autobiography, page 59 (1848), said that he visited Haydn just after he had composed the Andante, and Haydn was so pleased with it that he played it to him on the piano, and, sure of his success, said with a roguish laugh: "The women will cry out here!" C. F. Pohl added a footnote, when he quoted this account of Gyrowetz, and called attention to Haydn's humorous borrowing of a musical thought of Martini to embellish his setting of music to the commandment, "Thou shalt not steal," when he had occasion to put music to the Ten Commandments. The "Surprise" Symphony was long known in London as "the favorite grand overture."

The symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement opens with a slow and short introduction, Adagio cantabile, G major, 3-4. A melodious phrase for wood-wind and horns alternates with chromatic developments in the strings. The main body of the movement is Vivace assai, G major, 6-8. The first section of the first theme is given out piano by the strings, and the second section follows immediately, forte, for full orchestra. This theme is developed at unusual length. The second and playful theme is in D major. A side theme is more developed than the second, and ends the first part of the movement with passage-work. The free fantasia is short. The third part is much like the first. The second and side themes are now in the tonic. There is no coda.

II. Andante, C major, 2-4. The theme was used by Haydn in his "Seasons" (1801) in Simon's air, where the plowman whistles a tune:

With eagerness the husbandman
His tilling work begins;
In furrows long he whistling walks
And tunes a wonted lay.

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Mr. Van Yorx has frequently appeared with the Boston Symphony Orchestra

(This wretched version of the German was published in the original edition of the full score (1802–03), for it was found impossible to use Thomson's original poem with the German text. The later translations—as the one beginning "With joy th' impatient Husbandman"—make no allusion to the farmer's "whistling . . . a wonted lay." In this air from "The Seasons" the piccolo represents the husbandman's whistling; the "wonted lay"—the theme of this Andante in the "Surprise" Symphony—is not in the voice part, but it is heard now and then in the accompaniment, as a counter-theme.)

The strings give out this theme piano and pianissimo; after each period the full orchestra comes in with a crash on a fortissimo chord.* Variations of the theme follow: (1) melody, forte, in second violins and violas; (2) C minor *ff*, with modulation to E-flat major; (3) E-flat major, melody at first for oboe, then for violins, with pretty passages for flute and oboe; (4) full orchestra *ff*, then piano with the melody changed. There is again a fortissimo with a fermata, and it seems as though a fifth variation would begin piano, but the melody apparently escapes and the movement ends *pp*.

III. Menuetto: Allegro molto, G major, 3-4. The trio is in the tonic.

IV. Allegro di molto, G major, 2-4. This finale is a rondo on two chief themes, interspersed with subsidiary passage-work.

"La Tirelitentaine" and "Cache-cache Mitoula," from "Jeux de Plein Air" ("Out-door Games") Germaine Tailleferre

(Born at Pau St. Maur near Paris, April 19, 1894; now living in New York)

Miss Tailleferre writes that the "Jeux de Plein Air" were composed in 1920, at first for two pianofortes, with the intention of orchestrating them. This purpose was not fulfilled until the summer of 1925.

The two games were among the many played by Gargantua, (Rabelais's "Life of Gargantua and of Pantagruel," Book I, Chapter XXII).

"Then the carpet being spread, they brought plenty of cards, many dice, with great store and abundance of checkers and chess-boards. There he played—" (the list of games fills three pages, double columns, in the Bohn edition of Sir Thomas Urquhart's mirific translation). "After he had thus well played, revelled, past and spent his time, it was thought fit to drink a little, and that was eleven glassfuls the man, and, immediately after making good cheer

*William Foster Apthorp said that, when Julien visited Boston with his famous orchestra in 1853–54, he chose this movement as one of his battle horses. "To make the 'surprise' still more surprising, he added an enormous bass-drum, the largest, I believe, ever seen in this country up to the time."

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again, he would stretch himself upon a fair bench, or a good large bed, and there sleep two or three hours together, without thinking or speaking any hurt."

Miss Tailleferre, however, describes these games as played out-of-doors; and says her first piece is a sort of aubade or morning serenade inspired by the old French game, "Tirelitentaine," which Urquhart translates by "Twirlywhirlytril." She writes that "Cache-chace Mitoula" is a game of hide and seek. Urquhart translates: "At hide and seek, or are you all hid."

"There is nothing special in the form of these pieces to be noted. They are simply musical out-of-door impressions."

They were played in their original form for two pianofortes by Ricardo Viñés and Miss Tailleferre at Paris in 1921; by Arthur Rubinstein and Edouard Risler in South America and at London.

Messrs. Maier and Pattison played them in Boston on October 26, 1921, and on January 19, 1924.

* * *

Mlle. Tailleferre studied music at the Paris Conservatory. In 1912, as a pupil of Henri Dallier, she won a second prize for harmony; in 1913, a first prize for harmony; in 1914, as a pupil of Georges Caussade, a first prize for counterpoint. She became a member of the little band of young Parisian composers formerly known as the "Groupe des Six," being associated with Messrs. Auric, Durey, Honegger, Milhaud, Poulenc; but Henry Prunières has said that her musical tendencies were not revolutionary; that she follows in the footsteps of Fauré, Debussy, and Ravel; that she is to be commended for giving proof of "an exquisite feminine sensibility and uncommon good taste," being able to write "harmonies full of savour without outraging our ears."

The list of her works includes a ballet, "Le Marchand d'Oiseaux," produced at the Théâtre des Champs-Élysées, Paris, in May, 1923, by the Swedish Ballet, M. Ingelbrecht conductor; Jean Burlin, Greta Lundberg, and Carina Ari, the bird fancier, and the two sisters; "Image," for orchestra (flute, clarinet, celesta, pianoforte, string quartet); Morceau Symphonique for pianoforte and orchestra; Ballade for pianoforte and orchestra; Pastorale for small orchestra; String quartet; Sonata for violin and pianoforte; Trio; Jeux de plein air; Concerto for pianoforte and orchestra.

The pianoforte Concerto was performed at a concert of the Boston Symphony Orchestra in Boston on April 3, 1925, Mr. Cortot, pianist; Mr. Koussevitzky, conductor.



C A R N E G I E H A L L

SEASON 1925-1926

Thursday Evening, April 8, 1926, at 8.30

Saturday Afternoon, April 10, 1926, at 2.30

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

NOTE: The Programmes of the Evening and the Afternoon Concerts are entirely different.

Mlle. Tailleferre first came to New York on February 1, 1925. Her first appearance on the American concert stage was at New York on February 14, in Æolian Hall, when she and Robert Imandt played her Sonata for pianoforte and violin. This was at the second "Referendum" concert of the Franco-American Musical Society. The programme also included a Chorale and an Allegro by Charles E. Ives, and the third movement of a Sonata by Hans Barth for the quarter tone pianoforte; songs, among them Casella's "Adieu de la Vie" (No. 1), sung by Mme. Raymonde Delaunois, and for pianoforte pieces by Bartok, played by E. Robert Schmitz, who also talked about the quarter-tone pianoforte.

CONCERTO FOR ORCHESTRA, OP. 38 PAUL HINDEMITH

(Born at Hanau, November 16, 1895; living at Frankfort-on-the-Main)

Hindemith has devoted himself to music since his eleventh year, especially to violin playing. His teachers in composition were Arnold Mendelssohn and Bernhard Sekles at the Hoch Conservatory at Frankfort. Since 1915 he has been the first concert-master of the Opera orchestra at Frankfort. He is the viola player of the Amar Quartet (Licco Amar, Walter Casper, P. H. and Maurite Frank).

The catalogue of his compositions is already a long one. It includes these works:

OPERAS: "Mörder, Hoffnung der Frauen," one act (Stuttgart, 1921) —the music is said to be much more amiable than the title.

"Das Nusch-Nuschi," one act (Stuttgart, 1921).

"Sancta Susanna," one act (Frankfort, 1922).

"Tuttifantchen Weihnactsen" (Darmstead, 1922).

ORCHESTRAL AND CHAMBER MUSIC: "Concerto for strings; Concerto for piano and orchestra.* Orchestral Suite, Dances from the opera "Nusch-Nuschi"†; violin sonatas Op. 11, Nos. 1 and 2; Sonata for viola and piano; Kammermusik I, Op. 24; 5 string quartets; piano

*Played by Mr. Gieseking and the Symphony Society at New York on January 17, 1926.

†Played by the Philadelphia Orchestra at Philadelphia on November 14, 1924.

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quintet, Sonata for violoncello and piano, clarinet quintet, two sonatas for viola d'amore and piano; Sonata for viola solo.

"Chamber Music for five blowers"; Chamber Music for small orchestra; "Piano Suite, 1922."

Vocal: Cycle, "Melancholie" for contralto and string quartet; two Ballad Cycles: "Die Junge Magd" and "Das Marienleben"; music set to poems by Walt Whitman (baritone); Eight Lieder for soprano, etc.

Hindemith's "Auf der Treppe sitzen Ohrchen" and "Durch die Abendlichen Gaerten," Op. 17, have been sung in Boston by Mme. Eva Gauthier.

Cantata of six parts, for soprano, oboe, viola, and violoncello.

Hindemith's "Kleive Kammermusic" for five wind instruments was played at a concert of the Boston Flute Players' Club, Mr. Laurent musical director, in Boston, on November 15, 1925. Flute, Mr. Laurent; oboe, Mr. Gillet; clarinet, Mr. Allegra; horn, Mr. Valkenier; bassoon, Mr. Allard.

"Paul Hindemith is the Young Hopeful of contemporary musical Germany. He is only twenty-nine years old, yet he has already found a place in Riemann's great *Musiklexicon* as 'the freshest and most full-blooded talent among the younger German composers.' He has achieved the not inconsiderable feat of delighting the conservatives because he does not yield too much to radical clamor, and placating the radicals because he is not hopelessly reactionary. He appears to be adept at carrying water on both shoulders. He has won the approval of that mellowing old Tory, Richard Strauss, and at the same time he is said not to be wholly unacceptable to the more ferocious of the Young Lions of the German countryside. He seems to be able to write polytonally or atonally if he chooses, but also to write, as the Academics might observe, like a gentleman. Richard Strauss is reported to have said to him: 'But why do you write atonally, when you have talent?' "—Lawrence Gilman (Programme Book of the Philadelphia Orchestra, November 14–15 1924).

The score calls for these instruments: 2 flutes (one interchangeable with piccolo), 2 oboes, clarinet in E-flat, clarinet in B-flat, bass clarinet, 2 bassoons, double bassoon, 3 horns, 2 trumpets, 2 trombones, bass tuba, kettledrums, small drum, middle-sized drum, bass drum, cymbals, triangle, tambourine, Holztrommel (block), Holzklatsche (clappers). String quintet.

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Three Dances taken from the Ballet "The Three-cornered Hat" ("El Sombrero de Tres Picos") . . Manuel de Falla

(Born at Cadiz, November 23, 1877; now living)

I. The Neighbors. II. The Miller's Dance. III. Final Dance.

The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side drum, bass drum, cymbals, triangle, xylophone, tam-tam, castanets, celesta, harp, piano, and the usual strings.

"When the Russian Ballet visited Spain, Serge de Diaghilev was so much interested in the work of de Falla that he commissioned him to write a ballet on the subject of Alarcón's novel, 'El Sombrero de Tres Picos.' "*

This ballet "The Three-cornered Hat" was performed for the first time on any stage by the Russian Ballet at the Alhambra, London, on July 23, 1919. The scenario was arranged by Martinez Sierra; the stage settings and costumes were designed by Pablo Picasso. The Miller, Léonide Massine; the Corregidor, Léon Woisikovsky; the Miller's Wife, Thamar Karsavina; the Corregidor's Wife, Miss Grantzeva; the Dandy, Stanislas Idzikovsky; the Singer, Zoia Rosovsky. Ernest Ansermet conducted.

Joaquin Turina says (*The Chesterian,* May, 1920) that the first version of "The Three-cornered Hat" was produced at the Eslava Theatre, Madrid, under the title of "El Corregidor y la Molinera." Turina was then conducting this theatre's orchestra. The "pantomime" of de Falla was accompanied by only seventeen players. "The composer was confronted with one great difficulty, and that was to follow musically the action of the play without spoiling the unity of his score. The music therefore continually reflected a certain anxiety on the composer's part, as if he were trying to disentangle himself, so to speak, from the external network. The transformation of the 'pantomime' into a ballet at once cleared away all these difficulties. This is quite natural, for in the new version the action became reduced to a strictly indispensable minimum, and the

*Don Antonio Pedro de Alarcón (1833–91) based this famous story, which was first entitled "El Corregidor y la Molinera" ("The Corregidor and the Miller's Wife") on an old Spanish tale which he heard in his youth. In the summer of 1874 he was asked to write a story for a Cuban weekly; but a friend persuaded him to publish it in the *Revista Europea,* Madrid. It appeared in book form a month later, and met with great success. It has been translated into at least seven languages. Librettos for these operas have been derived from it: "Der Corregidor," by Hugo Wolf (Mannheim, June 7, 1896); "Margitta," by Erik Meyer-Helmund (Magdeburg, 1889); "Der Richter von Grenada," by Richard von Perger (Cologne, 1889); "Die Lachtaune," by Eugen Taund (Vienna, 1895).

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dances became predominant, those already existing being considerably amplified."

Turina finds the Miller's Dance the most interesting, "because of its typically Andalusian character, its fascinating rhythm which is like an affirmation of southern art, and its Moorish character." In the Final Dance the jota and the folk theme called *vito* are introduced.

The *Daily Telegraph* (July 24) said of the ballet:—

"Over the whole brisk action is the spirit of frivolous comedy of a kind by no means common only to Spain of the eighteenth century. A young miller and his wife are the protagonists, and if their existence be idyllic in theory, it is extraordinarily strenuous in practice—chorographically. But that is only another way of saying that M. Massine and Madame Karsavina, who enact the couple, are hardly ever off the stage, and that both of them work with an energy and exuberance that almost leave one breathless at moments. The miller and his wife between them, however, would scarcely suffice even for a slender ballet plot. So we have as well an amorous Corregidor (or Governor), who orders the miller's arrest so that the way may be cleared for a pleasant little flirtation—if nothing more serious—with the captivating wife. Behold the latter fooling him with a seductive dance, and then evading her admirer with such agility that, in his pursuit of her, he tumbles over a bridge into the mill-stream. But, as this is comedy, and not melodrama, the would-be lover experiences nothing worse than a wetting, and the laugh, which is turned against him, is renewed when, having taken off some of his clothes to dry them, and gone to rest on the miller's bed, his presence is discovered by the miller himself, who, in revenge, goes off in the intruder's garments after scratching a message on the wall to the effect that 'Your wife is no less beautiful than mine!' Thereafter a "gallimaufry of gambols' and—curtain!"

For the following information about de Falla we are indebted to "The Music of Spain" by Carl Van Vechten (N.Y. 1918):—

De Falla studied harmony with Alejandro Odero and Enrique Broca. Going to Madrid he took pianoforte lessons of José Trigo and studied composition with Felipe Pedrell. Before de Falla was fourteen the Madrid Academy of Music awarded him the first prize for pianoforte-playing. Between 1890 and 1904 he was busy as a virtuoso and a composer. In 1907, going to Paris, he was befriended by Debussy and Dukas. At that time his only published works were Quatres Pièces Espagnoles: Aragonesa, Cubana, Montañesa, and Andaluza for the pianoforte; and three songs: Les

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Colombes, Chinoiserie, and Seguidille* (words by Gautier). He made his début in Paris as a pianist in 1910. The next year he played in London. In 1905 his opera "La Vida Breve" won a prize in Madrid. The opera was produced at Nice on April 1, 1913. An American, Lillian Grenville,† took the part of Salud.‡ This opera was given at Madrid on November 14, 1914. De Falla returned to Spain when the World War broke out. His second work for the stage, an opera, "El Amor Brujo," was produced at Madrid on April 15, 1915. It failed. "The composer suppressed the spoken and sung parts, enlarged the orchestration, and made of it a symphonic suite, 'semi-Arabian' in style. Pastera Imperio, too, has used this music for her dances."

"Noches en los Jardines de España: En el Generalife, Danse Lejana, and En los Jardines de la Sierra de Córdoba," a suite of Night Pieces, was first performed in 1916 at Madrid. "The thematic material is built, as in 'La Vida Breve' or in 'El Amor Brujo' on rhythms, modes, cadences, or forms inspired by but never borrowed from Andalusian folk-song."§

De Falla and his pupil, Miss Rosa Garcia Ascott, played in Paris on June 3, 1920, his transcription of "Night in Spanish Gardens" for two pianofortes. On May 29, 1920, in Paris, Mme. Madeleine Greslé sang in Spanish "Seven Spanish Folk-Songs" arranged by de Falla, who accompanied her. In 1920 he was said to be at work on "El retablo de Maese Pedro," attempting to set music to an episode in "Don Quixote." He has written a Fantasia for pianoforte. His "Seguidilla" was sung in Boston by Mme. Eva Gauthier, March 21, 1920.

*Sung here by Mme. Eva Gauthier, March 21, 1920.—P.H.

†"Lillian Grenville" (Katharine Goertner), born in New York on December 23, 1884, educated at a convent in Montreal, went to Paris in 1901, where she studied singing. She made her first appearance in opera at Nice as Juliet on February 15, 1906. Having sung at the San Carlo, Naples, the Monnaie, Brussels, Lisbon, Genoa, Milan, and elsewhere. She was a member of the Chicago Opera Company (1910–11), taking the parts of Mimi, Tosca, Marguerite. She "created" leading parts in "Laura," "Fortunio," "Marcella," "Quo Vadis," "L'Auberge Rouge," and Herbert's "Natoma." Her birthday is also given as November 20, 1888.

‡This opera in two acts and four scenes was heard at a public rehearsal at the Opéra-Comique, Paris, on December 30, 1913. Paul Milliet translated Carlos Fernandez Shaw's libretto. The opera was warmly praised by the critics. Salud, Mme. Carré; La Grand-mère, Mlle. Brohly; Carmela, Mlle. Syril; Paco, Francell; L'Oncle Sarvaor, Vieuille. Ruhlmann conducted. One of the critics said that de Valla had been in Spain a pupil of Albeniz. The opera at this theatre was performed publicly for the first time on January 6, 1914. There were eight performances that season. —P.H.

§Fragments from "El Amor Brujo" ("Love, the Wizard"), "Danza del fin del dia" for pianoforte and a song for low voice, "Cancion del amor dolido," have been published. An orchestral suite from the ballet was announced in London for performance on November 23, 1921.

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WITH HISTORICAL AND DESCRIPTIVE
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Bedetti, J.
Keller, J.
Zighera, A.
Barth, C.
Langendoen, J.
Belinski, M.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Seydel, T.
Gerhardt, G.
Ludwig, O.
Frankel, I.
Kelley, A.
Demetrides, L.
Girard, H.
Oliver, F.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Allegra, E.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	E-Flat Clarinet.	Bettoney, F.
		Vannini, A.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Rochut, J.
Schindler, G.	Lannoye, M.	Perret, G.	Adam, E.
Van Den Berg, C.	Pogrebniak, S.	Schmeisser, K.	Hansotte, L.
Lorbeer, H.	Gebhardt, W.	Mann, J.	Kenfield, L.
		Kloepfel, L.	

Tuba.	Harps.	Timpani.	Percussion.
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.
	Caughey, E.	Polster, M.	Sternburg, S.
			Zahn, F.

Organ.	Piano.	Celesta.	Librarian.
Snow, A.	Sanroma, J.	Fiedler, A.	Rogers, L. J.



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Wagner Bacchanale from "Tannhäuser"

Stravinsky . . . Orchestral Suite from the Ballet "Pétrouchka"

(Piano—JESÚS SANROMÁ)

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Brahms Symphony No. 2. in D major, Op. 73

I. Allegro non troppo
II. Adagio non troppo
III. Allegretto grazioso, quasi andantino
IV. Allegro con spirito

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SONATA IN G MAJOR, FREELY TRANSCRIBED FOR A LITTLE ORCHESTRA BY MAXIMILIAN STEINBERG . . . JOHN ERNEST GALLIARD

(Born at Celle in Hanover in or about 1687; died early in 1749 in London)

This recent transcription for flute, oboe, bassoon, and strings was made expressly for Mr. Koussevitzky. The score is in manuscript.

The original sonata is one of "Six Sonatas for the bassoon or violoncello with a thorough bass for the harpsichord," published in London by J. Walsh.

The movements are Lento, Allegro non troppo, Andante teneramente and Allegro spiritoso.

* * *

Galliard, the son of a French wigmaker, took oboe and flute lessons from Marshall at Celle. Going to Hanover about 1702, he studied composition with Farinelli, the uncle of the famous singer and an esteemed concert-director; and thus, as Gerber puts it, probably sought to take the Abbé Steffani as a model. Having entered as chamber musician the service of Prince George of Denmark, he accompanied him to London, where the Prince had married Anne in 1683 (Anne ascended the throne in 1702). When Battista Draghi died (about 1706), Galliard succeeded him as organist and chapel master at Somerset House of the dowager queen Catherine. He learned English and composed church music which was performed at St. Paul's and the Chapel Royal on occasions of thanksgiving for victories—a "Te Deum," a "Jubilate," and the anthems "I will magnify Thee," "O Lord God of Hosts," and "I am well pleased." In 1713 he played in the orchestra at the opera and had a solo part in the accompaniment of the last air

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in the first act of Handel's "Teseo." Handel wished him to be in the orchestra.

He wrote many pieces for the theatre, operas, music for Rich's pantomimes, which were a mixture of masque and harlequinade; he also wrote cantatas, and he had nearly completed at the time of his death an Italian opera, "Oreste e Pylade, overo la Forza dell' Amicicia." In 1745 he had a benefit concert at which his music for choruses in the Duke of Buckingham's tragedy "Julius Cæsar" and a piece for 24 bassoons and four double-basses were performed.

He is perhaps best remembered by his translation into English of Pier Francesco Tosi's "Opinioni di Cantori Antichi e Moderni, o sieno Observazioni sopra il Canto Figurato." This translation, which Gerber praised as not an easy task on account of Tosi's "affected style," was published in 1742. The title of the second edition (1743), now before us, is "Observations on the Florid Song; or Sentiments on the Ancient and Modern Singers . . . to which are added Explanatory Annotations, and examples in Musick." The Preface and the Prefatory Discourse written by Galliard are curious. In the former he says, "The soft and pleasing Voice of the *fair Sex* has irresistible Charms and adds considerably to their Beauty." In the latter he declares that Tosi's remarks, "Shew, that a little less *Fiddling* with the Voice, and a little more *Singing* with the *Instruments*, would be of great Service to Both." It's a valuable little book, which might be consulted with profit today by singers and vocal teachers.

Gerber says that Galliard in 1710 was one of the founders of the Academy of Ancient Music in London, which brought out for 18 years works of ancient composers and was revived by Bates in 1776. But

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see "Ancient Academy of Music" in Grove's Dictionary (revised edition). Galliard's curious collection of music is most of it in the Henry Watson Music Library at Manchester, England.

Introduction and Bacchanale, "Tannhäuser," Act I., Scene 2 (Paris Version) Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

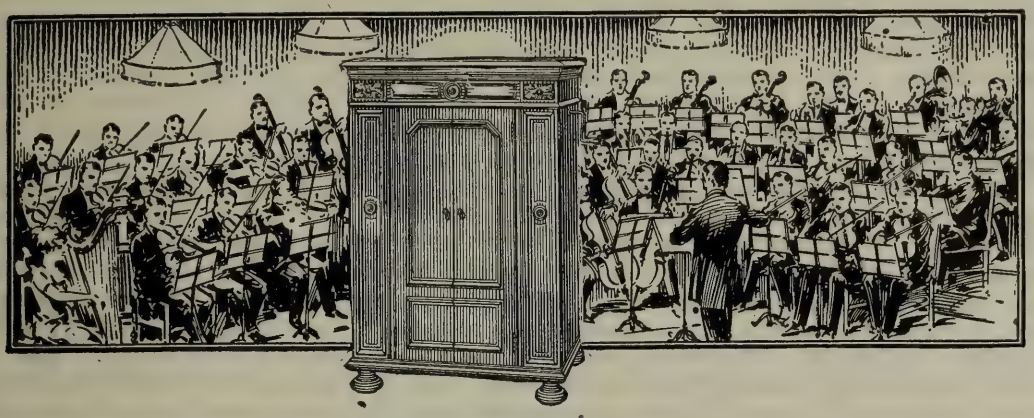
The Princess Metternich begged of Napoleon III. as a personal favor that "Tannhäuser" should be put on the stage of the Opéra in Paris. Alphonse Royer, the manager, was ordered to spare no expense. "Tannhäuser," translated into French by Charles Nuitter, was produced there on March 13, 1861. The story of the first performance, the opposition of the Jockey Club, the tumultuous scenes, and the withdrawal of the opera after three performances, is familiar to all students of Wagner opera in general, and Parisian manners.* The cast at the first performance in Paris was as follows: The Landgrave, Cazaux; Tannhäuser, Niemann; Wolfram, Morelli; Walther, Aymès; Biterolf, Coulon; Heinrich, Koenig; Reinmar, Fréret; Elisabeth, Marie Sax (Sasse); Venus, Fortunata Tedesco; a young shepherd, Miss Reboux. The conductor was Pierre Louis Philippe Dietsch.

Important changes in the opera were made for this performance. There was need of a ballet scene; the Bacchanale was the result. Wagner bravely refused to introduce a ballet in the second act, although he knew that this refusal would anger the Jockey Club, but he introduced a long, choregraphic scene in the first act; he lengthened the scene between Venus and Tannhäuser, and shortened the overture by cutting out the return of the Pilgrims' theme, and making the overture lead directly into the Bacchanale. He was not satisfied with the first scene as given in Germany, and he wrote Liszt in 1860: "With much enjoyment I am rewriting the great Venus scene, and intend that it shall be greatly benefited thereby. The ballet scene, also, will be entirely new, after a more elaborate plan which I have made for it."

His stage directions were as follows:—

"The scene represents the interior of the Venusberg (Hörselberg) in the neighborhood of Eisenach. A large cave which seems to extend to an invisible distance at a turn to the right. From a cleft through which the pale light of day penetrates, a green waterfall tumbles foaming over rocks the entire length of the cave. From the basin which receives the water a brook flows towards the background, where it spreads into a lake in which naiads are seen bathing and on the banks of which sirens are reclining. On both sides of the grotto rocky projections of irregular form, overgrown with singular, coral-like tropical plants. Before an opening extending upwards on the left, from which a rosy twilight enters, Venus lies upon a rich couch; before her, his head upon her lap, his harp by his side, half kneeling, reclines Tannhäuser. Surrounding the couch in fascinating embrace are the three Graces. Beside and behind the couch innumerable sleeping Amorettes, in attitudes of wild disorder, like children who had fallen asleep wearied with the

* They that wish to read the tale told without heat and with an accuracy that is the result of patient investigation and exploration should consult Georges Servières's "Tannhäuser à l'Opéra en 1861" (Paris, 1895). See also the Memoirs of the Princess Metternich, and Marie Sasse's "Souvenirs d'une Artiste."



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exertions of a combat. The entire foreground is illumined by a magical, ruddy light shining upwards from below, through which the emerald green of the waterfall with its white foam penetrates. This distant background with the shores of the lake seems transfigured by a sort of moonlight. When the curtain rises, youths reclining on the rocky projections answering the beckonings of the nymphs, hurry down to them. Beside the basin of the waterfall, the nymphs have begun the dance designed to lure the youths to them. They pair off; flight and chase enliven the dance.

"From the distant background a procession of Bacchantes approach, rushing through the rows of the loving couples and stimulating them to wilder pleasures. With gestures of enthusiastic intoxication they tempt the lovers to growing recklessness. Satyrs and Fauns have appeared from the cleft of the rocks and, dancing the while, force their way between the Bacchantes and lovers, increasing the disorder by chasing the nymphs. The tumult reaches its height, whereupon the Graces rise in horror and seek to put a stop to the wild conduct of the dancing rout and drive the mad roisterers from the scene. Fearful that they themselves might be drawn into the whirlpool, they turn to the sleeping Amorettes and drive them aloft. They flutter about, then gather into ranks on high, filling the upper spaces of the cave, whence they send down a hail of arrows upon the wild revellers. These, wounded by the arrows, filled with a mighty love longing, cease their dance and sink down exhausted. The Graces capture the wounded and seek, while separating the intoxicated ones into pairs, to scatter them in the background. Then, still pursued by the flying Amorettes, the Bacchantes, Fauns, Satyrs, Nymphs, and Youths depart in various directions. A rosy mist, growing more and more dense, sinks down, hiding first the Amorettes and then the entire background, so that finally only Venus, Tannhäuser, and the Graces remain visible. The Graces now turn their faces to the foreground; gracefully intertwined they approach Venus, seemingly informing her of the victory they have won over the mad passions of her subjects.

"The dense mist in the background is dissipated, and a tableau, a cloud picture, shows the rape of Europa, who, sitting on the back of a bull decorated with flowers and led by Tritons and Nereids, sails across the blue lake. (Song of the Sirens.) The rosy mist shuts down, the picture disappears, and the Graces suggest by an ingratiating dance the secret significance that it was an achievement of love. Again the mists move about. In the pale moonlight Leda is discovered reclining by the side of the forest lake, the swan swims toward her and caressingly lays his head upon her breast. (Again the Song of the Sirens.) Gradually this picture also disappears and, the mist blown away, discloses the grotto deserted and silent. The Graces courtesy mischievously to Venus and slowly leave the grotto of Love. Deepest silence."



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Orchestral Suite from "Pétrouchka."

Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now in the United States)

The ballet "Pétrouchka: Scènes burlesques en 4 Tableaux," scenario by Alexandre Benois, was completed by Stravinsky at Rome in May (13-26), 1911. It was produced at Châtelet, Paris, on June 13, 1911. The chief dancers were Mme. Tamar Karsavina, La Ballerine; Nijinski, Pétrouchka; Orloff, Le Maure; Cecchetto, the old Charlatan; Mme. Baranowitch, First Nurse. Mr. Monteux conducted; Mr. Fokine was the ballet-master. The scenery and costumes were designed by Benois; the scenery was painted by Anisfeld; the costumes were made by Caffi and Worobieff. The management was G. Astruc and Company, organized by Serge de Diaghileff.

"This ballet depicts the life of the lower classes in Russia, with all its dissoluteness, barbarity, tragedy, and misery. Pétrouchka is a sort of Polichinello, a poor hero always suffering from the cruelty of the police and every kind of wrong and unjust persecution. This represents symbolically the whole tragedy in the existence of the Russian people, a suffering from despotism and injustice. The scene is laid in the midst of the Russian carnival, and the streets are lined with booths in one of which Pétrouchka plays a kind of humorous rôle. He is killed, but he appears again and again as a ghost on the roof of the booth to frighten his enemy, his old employer, an illusion to the despotic rulers in Russia."

The following description of the ballet is taken from "Contemporary Russian Composers" by M. Montagu-Nathan*:—

"The 'plot' 'Pétrouchka' owes nothing to folk-lore, but retains the quality of the fantastic. Its chief protagonist is a lovelorn doll; but we have still a villain in the person of the *focusnik,* a showman who for his own ends prefers to consider that a puppet has no

*Published by Frederick A. Stokes Company, New York, 1917.

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soul. The scene is the Admiralty Square, Petrograd; the time 'Butter-Week,' somewhere about the eighteen-thirties. . . . Prior to the raising of the first [curtain]* the music has an expectant character, and the varied rhythmic treatment of a melodic figure which has a distinct folk-tune flavor has all the air of inviting conjecture as to what is about to happen. Once the curtain goes up we are immediately aware that we are in the midst of a carnival, and are prepared for some strange sights. The music describes the nature of the crowd magnificently, and in his orchestral reproduction of a hurdy-gurdy, whose player mingles with the throng, Stravinsky has taken pains that his orchestral medium shall not lend any undue dignity to the instrument. . . . Presently the showman begins to attract his audience, and preparatory to opening his curtain, plays a few mildly florid passages on his flute. With his final flourish he animates his puppets. They have been endowed by the showman with human feelings and passions. Pétrouchka is ugly and consequently the most sensitive. He endeavors to console himself for his master's cruelty by exciting the sympathy and winning the love of his fellow-doll, the Ballerina, but in this he is less successful than the callous and brutal Moor, the remaining unit in the trio of puppets. Jealousy between Pétrouchka and the Moor is the cause of the tragedy which ends in the pursuit and slaughter of the former." The Russian Dance which the three puppets perform at the bidding of their taskmaster recalls vividly the passage of a crowd in Rimsky-Korsakoff's "Kitej."

"When at the end of the Dance the light fails and the inner curtain falls, we are reminded by the roll of the side drum which does duty as entr'acte music that we have to do with a realist, with a composer who is no more inclined than was his precursor Dargomijsky to make concessions; he prefers to preserve illusions, and so long as the drum continues its slow fusillade the audience's mind is kept fixed upon the doll it has been contemplating. The unsuc-

*There are two curtains; one between the audience and the dancers; the other divides the showman's Douma from the stage crowd and the people in the outer theatre.

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cessful courtship is now enacted and then the scene is again changed to the Moor's apartment, where, after a monotonous droning dance, the captivation of the Ballerina takes place. There are from time to time musical figures recalling the showman's flute flourishes, apparently referring to his dominion over the doll. . . . The scene ends with the summary ejection of that unfortunate [Pétrouchka], and the drum once more bridges the change of scene.

"In the last tableau the Carnival, with its consecutive common chords, is resumed. The nurses' dance, which is of folk origin, is one of several items of decorative music, some of them, like the episode of the man with the bear, and the merchant's accordion, being fragmentary. With the combined dance of the nurses, coachmen, and grooms, we have again a wonderful counterpoint of the melodic elements.

"When the fun is at its height, it is suddenly interrupted by Pétrouchka's frenzied flight from the little theatre. He is pursued by the Moor, whom the cause of their jealousy tries vainly to hold in check. To the consternation of the spectators. Pétrouchka is slain by a stroke of the cruel Moor's sword, and a tap on the tambour de Basque.

"The showman, having demonstrated to the satisfaction of the gay crowd that Pétrouchka is only a doll, is left alone with the corpse, but is not allowed to depart is absolute peace of mind. To the accompaniment of a ghastly distortion of the showman's flute music the wraith of Pétrouchka appears above the little booth. There is a brief reference to the carnival figure, then four concluding pizzicato notes and the drama is finished. From his part in outlining it we conclude that Stravinsky is an artist whose lightness of touch equals that of Ravel, whose humanity is as deep as Moussorgsky's."

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(From "Musical Portraits" by Paul Rosenfeld*)

"With Stravinsky, the rhythms of machinery enter musical art. . . . And in his two major works, 'Pétrouchka' and 'Le Sacre du Printemps,' Stravinsky makes the machine represent his own person. For the actions of machinery woke first in the human organism, and Stravinsky intensifies consciousness of the body by referring these motions to their origin. 'Pétrouchka' is the man-machine seen from without, seen unsympathetically, in its comic aspect. Countless poets before Stravinsky have attempted to portray the puppet-like activities of the human being, and 'Pétrouchka' is but one of the recent innumerable stage-shows that expose the automaton in the human soul. But the puppet-show of Stravinsky is singular because of its musical accompaniment. For more than even the mimes on the stage, the orchestra is full of the spirit of the automaton. The angular, wooden gestures of the dolls, their smudged faces, their entrails of sawdust, are in the music ten times as intensely as they are upon the stage. In the score of 'Pétrouchka' music itself has become a little mannikin in parti-colored clothes, at which Stravinsky gazes and laughs as a child laughs at a funny doll, and makes dance and tosses in the air, and sends sprawling. The score is full of the revolutions of wheels, of delicate clockwork, movements of screws, and turbines. Beneath the music, one hears always the regular, insistent, maniacal breathing of a concertina. And what in it is not purely mechanistic nevertheless completes the picture of the world as it appears to one who has seen the man-machine in all its comedy. The stage pictures, the trumpery little fair, the tinsel and pathetic finery of the crowds, the dancing of the human ephemeridæ a moment before the snow begins to fall, are stained marvellously by the music. The score has the colors of crudely dyed, faded bunting. It has indeed a servant-girl grace, a coachman ardor, a barrel-organ tintype, popcorn, fortune-telling flavor."

*Published by Harcourt, Brace and Howe, New York, 1920.

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Symphony No. 2, in D major, Op. 73 . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first, Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

* * *

The second symphony was naturally more warmly received at first in Vienna than was its predecessor. "It was of 'a more attractive character,' more 'understandable,' than its predecessor. It was to be preferred, too, inasmuch as the composer had not this time 'entered



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the lists with Beethoven.' The third movement was especially praised for its 'original melody and rhythms.' The work might be appropriately termed the 'Vienna Symphony,' reflecting, as it did, 'the fresh, healthy life to be found in beautiful Vienna.'" But Florence May, in her life of Brahms,* says the second symphony was not liked: "The audience maintained an attitude of polite cordiality throughout the performance of the symphony, courteously applauding between the movements and recalling the master at the end; but the enthusiasm of personal friends was not this time able to kindle any corresponding warmth in the bulk of the audience, or even to cover the general consciousness of the fact. The most favorable of the press notices damned the work with faint praise, and Dörffel, whom we quote here and elsewhere, because he alone of the professional Leipsic critics of the seventies seems to have been imbued with a sense of Brahms's artistic greatness, showed himself quite angry from disappointment. 'The Viennese,' he wrote, 'are much more easily satisfied than we.' We make quite different demands on Brahms and require from him music which is something more than 'pretty' and 'very pretty' when he comes before us as a symphonist. Not that we do not wish to hear him in his complaisant moods, not that we disdain to accept from him pictures of real life, but we desire always to contemplate his genius, whether he displays it in a manner of his own or depends on that of Beethoven. We have not discovered genius in the new symphony, and should hardly have guessed it to be the work of Brahms had it been performed anonymously. We should have recognized the great mastery of form, the extremely skilful handling of the material, the conspicuous power of construction, in short, which it displays, but should not have described it as pre-eminently distinguished by inventive power. We should have pronounced the work to be one worthy of respect, but not counting for much in the domain of symphony. Perhaps we may be mistaken; if so, the error should be pardonable, arising as it does from the great expectations which our reverence for the composer induced us to form."

*"The Life of Johannes Brahms," by Florence May in two volumes, London, 1905.

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List of Works Performed at the Thursday Evening Concerts during the Season of 1925-1926

BACH J. S.
Brandenburg Concerto No. 3 in G major, for String Orchestra — I. November 26

BEETHOVEN
Symphony No. 8, in F major, Op. 93 — IV. March 11

BLOCH
Three Jewish Poems — IV. March 11

BRAHMS
Symphony No. 2 in D major, Op. 73 — V. April 8

COPLAND
"Music for the Theatre" — II. January 7

EICHHEIM
A Chinese Legend (about 600 A.D.) — I. November 26

GALLIARD
Sonata in G major (Freely transcribed for Small Orchestra by MAXIMILIAN STEINBERG) — V. April 8

GILBERT
Symphonic Piece — IV. March 11

IBERT
"Escales" ("Ports-of-Call") — I. November 26

MOUSSORGSKY
"Une Nuit sur le Mont Chauve" ("A Night on Bald Mountain"), Orchestral Fantasy — III. February 4

PROKOFIEFF
Third Concerto for Piano, Op. 26 — III. February 4
Soloist: SERGE PROKOFIEFF

PURCELL-WOOD
Trumpet Voluntary — II. January 7

RAVEL
Orchestral Fragments from "Daphnis et Chloé," Ballet in one act (Second Suite) — IV. March 11

SCRIABIN
Third Symphony, "The Divine Poem," Op. 43 — III. February 4

STRAUSS
An Alpine Symphony, Op. 64 — II. January 7

STRAVINSKY
Orchestral Suite from the Ballet "Pétrouchka" — V. April 8

TCHAIKOVSKY
Symphony No. 6 in B minor, "Pathetic," Op. 74 — I. November 26

WAGNER
Bacchanale from "Tannhäuser" — V. April 8

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SATURDAY AFTERNOON, APRIL 10

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PROGRAMME

Bach Concerto No. 2 in F major, for Violin, Flute, Oboe and Trumpet (Edited by Felix Mottl)

(Messrs. BURGIN, LAURENT, GILLET, MAGER)

I. Allegro moderato.
II. Andante.
III. Allegro.

Debussy Gigues: "Images" for Orchestra, No. 1

Ravel "Ma Mère l'Oye" ("Mother Goose") Five Children's Pieces

I. Pavane de la Belle au Bois Dormant.
(Pavane of Sleeping Beauty.)
II. Petit Poucet (Hop o'my Thumb)
III. Laideronnette, Impératrice des Pagodes.
(Laideronnette, Empress of the Pagodas.)
IV. Les Entretiens de la Belle et de la Bête.
(Beauty and the Beast Converse.)
V. Le Jardin Féerique.
(The Fairy Garden.)

Tchaikovsky Symphony No. 4 in F minor, Op. 36

I. Andante sostenuto; moderato con anima (in movimento di valse)
II. Andantino in modo di canzona.
III. Scherzo; pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

There will be an intermission of ten minutes before the symphony

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(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750)

This composition is the second of the six Brandenburg concertos. Completed March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. The prince was provost of the Cathedral at Halberstadt. He was a bachelor, and he lived now at Berlin and now on his estate at Malchow. Fond of music, and not in an idle way, he was extravagant in his tastes and mode of life, and often went beyond his income of nearly fifty thousand thalers. He met Bach—some say at Carlsbad—in 1718 or 1720, and asked him to write some pieces for his private orchestra, which contained players of high reputation.

Bach sent the pieces entitled "Concerts avec Plusieurs Instruments" to Berlin, with a dedication in French. This dedication was probably written by some courtier at Cöthen, where Bach was then living. Nothing is known about the reception, nor is it known whether they were ever played at the palace of the prince. It was his habit to catalogue his music; but the name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos, were recorded. Spitta thinks that the pieces were probably included in miscellaneous lots, as "77 concertos by different masters for various instruments at 4 ggr (al-

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together 12 thlr, 20 ggr)"; or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were then owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

In the dedication to "Son Altesse Royalle, Monseigneur Crêtien Louis, Marggraf de Bradenburg, etc., etc.," dated Cöthen, March 24, 1721, Bach entreated the Margrave "very humbly" "not to judge the imperfections of the concertos by the severity of that fine and delicate taste which every one knows that he possesses; but rather to see in them, by his kind consideration, the profound respect and the very humble allegiance which they seek to convey."

The original autograph bears the title "Concerto 2do à 1 Tromba, 1 Flauto, 1 Hautbois, 1 Violino concertati, è Violini, 1 Viola è Violone in Ripieno con Violoncello è Basso per il Cembalo."

The original version has seldom been used, mainly on account of the high range of Bach's music for the trumpet. Kretzschmar suggested instead of the trumpet a second violin rather than the C clarinet or the lower octave of trumpet. Felix Mottl divided the trumpet part between two trumpets. He used the lower octaves in the extreme high passages and he added wood-wind instruments and horns. This version was played for the first time in Boston at a Symphony concert, December 28, 1901, Mr. Gericke, conductor.

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"Gigues": "Images" pour Orchestre, No. 6

Claude Achille Debussy*

(Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 26, 1918)

The original title of "Gigues" was "Gigue Triste." The composition is the first of three orchestral pieces called "Images." The second, "Ibéria," was composed in 1907; the third, "Rondes de Printemps," in 1909.

"Gigues," completed in 1912, was performed for the first time at a Colonne Concert in Paris, on January 26, 1913. The programme included Beethoven's Seventh Symphony, Gabriel Dupont's "Les Heures Dolentes," Debussy's "Gigues," and Lalo's Norwegian Rhapsody. The programme originally included also Dvořák's violoncello concerto, a movement from Bach's violoncello suite in C major, and Florent Schmitt's "Chant Élégiaque" for violoncello, all to be played by Pablo Casals. Gabriel Pierné, the conductor, made some adverse remarks at rehearsal about Dvořák's concerto, whereupon Mr. Casals, happening to overhear him, grew angry, and refused to take any part in the concert. Beethoven's symphony was then substituted for the violoncello pieces.

"Gigues" was performed by the Chicago Orchestra in Chicago on November 13, 14, 1914.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Dr. Muck conductor, on April 13, 1917.

The piece is scored for two piccolos, two flutes, two oboes, oboe d' amore, English horn, three clarinets, bass clarinet, three bassoons, double bassoon, four horns, four trumpets, three trombones, kettledrums, side drum, cymbals, xylophone, celesta, two harps, and the usual strings.

After twenty introductory measures, modéré, the chief subject ap-

*He entered the Paris Conservatory as Achille Claude Debussy. The titlepage of the first edition of his "Ariettes," composed in 1888, reads: "Ariettes: Paroles de P. Verlaine, Musique de Ach Debussy."



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pears, an unaccompanied solo for the oboe d' amore.* Later a dotted figure that suggests the Scottish tune, "Weel may the keel row"† is given to the bassoon. The greater part of the pieces is based on these themes.

"Ma Mère l'Oye," 5 Pièces Enfantines ("Mother Goose."‡ Five Children's Pieces) Joseph Maurice Ravel.

(Born at Ciboure, Basses Pyrénées, March 7, 1875; now living near Paris)

These pieces were originally composed in 1908 for pianoforte (four hands), and for the pleasure of the children, Mimie and Jean Godebski, to whom they were dedicated when the pieces were published in 1910. They were first performed at a concert of the Société Musical Indépendante, Salle Gaveau, Paris, on April 20, 1910. The pianists were Christine Verger, six years old, and Germaine Duramy, ten years old.

*The *hautbois d'amour, oboe d' amore,* was invented about 1720. It was an oboe a minor third lower in pitch than the ordinary oboe. "The tone was softer and somewhat more veiled than that of the usual instrument, being intermediate in quality, as well as in pitch, between the oboe and the English horn." This instrument fell out of use after Bach's death, but it has been reconstructed by the house of C. Mahillon, of Brussels, and has been employed by modern composers.

†It seems to us that this resemblance, which has been noted, is slight. The words and tune of the Scottish song are to be found in the second volume of Hogg's "Jacobite Relics." He says: "It is a well-known song and air. The verses given here are from Cromek's 'Remains.'" There are variants and extension.

As I cam' down the Cano' gate,
The Cano' gate, the Cano' gate,
As I cam' down the Cano' gate,
I heard a lassie sing:
O merry may the keel row,
The keel row, the keel row,
O merry may the keel row,
The boat that my love's in.

Chorus

Weel may the keel row,
The boat that my love's in.

My love has breath o' roses,
O' roses, o' roses;
Wi' arms o' lily posies
To fauld a lassie in.
And merry, etc.

My love, he wears a bonnet,
A bonnet, a bonnet,
A snow-white rose upon it,
A dimple on his chin.
And merry, etc.

‡Mother Goose in English does not tell fairy tales.—Ed.



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The orchestral version performed at these concerts was made from the pianoforte pieces.

* * *

1. Pavane of the Sleeping Beauty. Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

II. "Hop o' my Thumb." Ravel has quoted in the score this passage from Perrault's* tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

Très Modéré. The first measure is 2-4 time, the second in 3-4, the third in 4-4, the fourth in 5-4. After three measures for muted violins, a theme for the oboe appears at the end of the fourth. The English horn continues it. There is other matter in the middle of the movement. The first subject returns, and the ending is quiet (oboe and strings).

III. "Laideronnette, Empress of the Pagodes." The French give the name "pagode" to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language.† A "laideron" is any ugly young girl or young woman. There is this quotation from "Serpentin Vert" by the Countess Marie Catherine d'Aulnoy (1650?–1705), who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The pagodes and pagodines began to sing and play on instruments; some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge-green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed

* Charles Perrault (1628–1703) is now best known by his "Contes de ma Mère l'Oye" (1697).

† "Pagoethaes, Idols or ugly representations of the Deuill, adored by the Indians." Sir Thomas Herbert's "Relation of Some Yeares Travels into Africa, and the greater Asia" (London, 1634—).

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List of Works Performed at the Saturday Afternoon Concerts during the Season of 1925-1926

BACH

Concerto No. 2 in F major, for Violin, Flute, Oboe and Trumpet (Edited by FELIX MOTTL) V. April 10
(Messrs. BURGIN, LAURENT, GILLET, MAGER)

BERLIOZ

Overture to "Benvenuto Cellini" II. January 9

BLOCH

Concerto Grosso, for String Orchestra with Piano Obbligato II. January 9

BRAHMS

Symphony No. 1 in C minor, Op. 68 I. November 28

DEBUSSY

Gigues: "Images" for Orchestra, No. 1 V. April 10

DEFALLA

Three Dances from the Ballet, "El Sombrero de tres picos" ("The Three-Cornered Hat") IV. March 13

GALLIARD

Sonata in G major (Freely Transcribed for Small Orchestra by MAXIMILIAN STEINBERG) III. February 6

HAYDN

Symphony in G major, "The Surprise" (B. & H. No. 6) IV. March 13

HINDEMITH

Concerto for Orchestra, Op. 38 IV. March 13

LIADOV

Fragment from the Apocalypse, Symphonic Picture, Op. 66 I. November 28
"Kikimora," a Folk Fairy-tale, Op. 63 I. November 28

MENDELSSOHN

Symphony in A major, "Italian," Op. 90 II. January 9

PROKOFIEFF

Third Concerto for Piano, Op. 26 III. February 6
Soloist: SERGE PROKOFIEFF

RAVEL

Orchestral Fragments from "Daphnis et Chloé," Ballet in one act (Second Suite) II. January 9
"Ma Mère l'Oye" ("Mother Goose"), Five Children's Pieces V. April 10

RIMSKY-KORSAKOV

Suite from the Opera, "Tsar Saltan" I. November 28
Symphonic Suite "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35 III. February 6

TCHAIKOVSKY

Symphony No. 4 in F minor, Op. 36 V. April 10

TAILLEFERRE

"Jeux de Plein Air" ("Out-door Games") IV. March 13

VIVALDI

Concerto in E minor for String Orchestra (Edited by A. MISTOVSKI) IV. March 13

from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch,—the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

Mouvement de March, 2-4. There are eight measures of introduction. The piccolo gives out the first motive. A second theme is announced by the oboe and continued by the flute. There is another subject for wood-wind, celesta, and harp. After this the material of the first part returns.

IV. "The Conversations of Beauty and the Beast." Quotations from Mme. Leprince de Beaumont are given:

"When I think how good-hearted you are, you do not seem to me so ugly."
"Yes, I have, indeed, a kind heart; but I am a monster."
"There are many men more monstrous than you."
"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."

.

"Beauty, will you be my wife?"
"No, Beast!"
"I die content since I have the pleasure of seeing you again."
"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double bassoon. The two subjects are combined. At the end, a solo violin plays the theme of the middle section.

V. "The Fairy Garden." Lent et grave, C major, 3-4. The movement is based on the opening theme for strings.

Symphony in F minor, No. 4, Op. 36 Peter Iljtsch Tchaikovsky

(Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky composed this symphony during the winter of 1877–78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassov. The first draft was finished in May, 1877. He began the instrumentation on August 23, of that year, and finished the first movement September 24. He

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began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Walter Damrosch conductor.

The Andante and the Scherzo were played in Boston for the first time at a Symphony concert, October 18, 1890. Mr. Nikisch conducted. They were played here at an extra concert of the Symphony Orchestra, March 2, 1892. The first performance in Boston of the whole symphony was by the New York Symphony Orchestra, Walter Damrosch conductor, at the Tremont Theatre, April 20, 1893. The first performance of the whole symphony at a concert of the Boston Symphony Orchestra was on November 18, 1896, Mr. Paur conductor. The Symphony was played at concerts of the Boston Symphony Orchestra in Boston, March 26, 1904, October 21, 1905, October 16, 1909, February 10, 1912, February 14, 1914, March 3, 1916, December 28, 1917, November 25, 1921.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky. She was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died. She was left with eleven children and a fortune of "many millions of rubles." Dwelling at Moscow, fond of music, she admired beyond measure certain works by Tchaikovsky. Inquiring curiously concerning his character as a man and about his worldly circumstances, she became acquainted with Kotek, a pupil of Tchaikovsky in composition. Through him she gave Tchaikovsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt. She sent him three thousand rubles; in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation; but she insisted that they should never meet. They never spoke together; their letters were frequent and intimate. Tchaikovsky poured out his soul to this woman, described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional; was pure in thought and action; a woman that was compassionate, not sentimental.*

*In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indifference, so that Tchaikovsky mourned the loss of the friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.

The composer wrote to her May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very nervous, worried, and irritable state, highly unfavorable to composition and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote August from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejda Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,* I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San

*There is reference here to the crazed condition of Tchaikovsky after his amazing marriage to Antonina Ivanovna Milioukov. The wedding was on July 18, 1877. He left his wife at Moscow, October 6. See the Programme Book of the Boston Symphony Orchestra for January 31, 1903 (pp. 721–724).

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Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when you first look at it, therefore do not hurry judgment, but write what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a metronome costs there at least thirty francs. You are the only conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played pizzicato, the quicker the pace, the better; yet I have no precise idea of what speed can be attained in pizzicato."

* * *

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

I. Andante sostenuto; moderato con anima (in movimento di valse), F minor, 3-4 and 9-8.

II. Andantino in modo di canzona, B-flat minor, 2-4.

III. Scherzo, "Pizzicato ostinato": Allegro, F major, 2-4.

IV. Allegro con fuoco, F major. A Russian folk-tune, "In the fields there stood a Birch-tree," is introduced and varied.

When the symphony was first played at Moscow it did not make the impression hoped for by Tchaikovsky. He wrote to Mme. von Meck from Florence: "The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

He had a peculiar weakness for this symphony. He wrote to Mme. von Meck from Florence, December 8, 1878: "I go back to two years ago, and return to the present with joy! What a change! What has not happened during these years! When I began to work at the symphony I hardly knew you at all. I remember very well, however, that I dedicated my work to you. Some instinct told me that no one had such a fine insight into my music as yourself, that our natures had much in common, and that you would understand the contents of this symphony better than any other human being. I love this child of my fancy very dearly. It is one of the things which will never disappoint me."

Again he spoke of the symphony as "a labor of love, an enjoyment like 'Oniegin' and the second Quartet."

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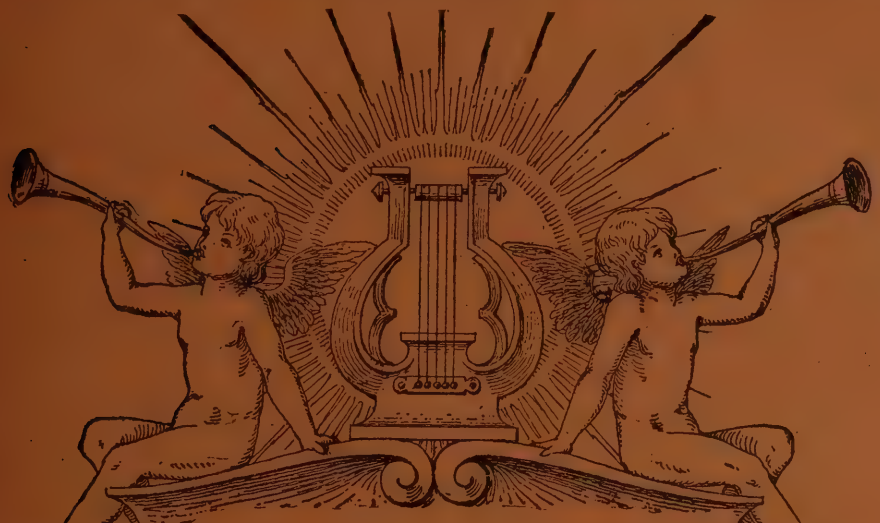
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FORTY-FIFTH SEASON, 1925-1926

Boston Symphony Orchestra

INC.

SERGE KOUSSEVITZKY, Conductor

Programme of the

FIRST CONCERT

FRIDAY EVENING, NOVEMBER 27, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Theodorowicz, J.				
Cherkassky, P.	Pinfield, C.		Mayer, P.	Siegl, F.
Risman, J.	Fedorovsky, P.		Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.		Kurth, R.	Riedlinger, H.
Murray, J.	Fiedler, B.		Bryant, M.	Knudsen, C.
Stonestreet, L.	Tapley, R.		Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.		Seiniger, S.	Zung, M.

Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhape, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

Bedetti, J.	Zighera, A.	Langendoen, J.	Stockbridge, C.	Fabrizio, E.
Keller, J.	Barth, C.	Belinski, M.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Vondrak, A.	Gerhardt, G.	Frankel, I.	Demetrides, L.	Oliver, F.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Allegra, E.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	E-Flat Clarinet.	Bettoney, F.
		Vannini, A.	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Rochut, J.
Schindler, G.	Gebhardt, W.	Perret, G.	Adam, E.
Neuling, H.	Van Den Berg, C.	Schmeisser, K.	Hansotte, L.
Lorbeer, H.	Lannoyo, M.	Mann, J.	Kenfield, L.
		Kloepfel, L.	

Tuba.	Harps.	Timpani.	Percussion.
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.
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FRIDAY EVENING, NOVEMBER 27

AT 8.15

PROGRAMME

J. S. Bach . . . Brandenburg Concerto No. 3 in G major, for String Orchestra

I. Allegro moderato.
II. Allegro.

Debussy . . . "Prélude à l'Après-Midi d'un Faune" ("Prelude to the Afternoon of a Faun"), Eclogue by S. Mallarmé"

Dukas "L' Apprenti Sorcier" ("The Sorcerer's Apprentice") Scherzo (after a ballad by Goethe)

Tchaikovsky . . Symphony No. 6 in B minor, "Pathetic," Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale; Adagio lamentoso.

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Concerto, G major, No. 3 (of the Brandenburg Set) for three violins, three violas, three violoncellos, with bass

Johann Sebastian Bach

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750)

This composition is the third of the six Brandenburg concertos. Completed March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. The prince was provost of the Cathedral at Halberstadt. He was a bachelor, living now at Berlin and now on his estate at Malchow. Fond of music, and not in an idle way, he was extravagant in his tastes and mode of life, and often went beyond his income of nearly fifty thousand thalers. He met Bach—some say at Carlsbad—in 1718 or 1720, and asked him to write some pieces for his private orchestra, which contained players of high reputation.

Bach sent the pieces entitled "Concerts avec Plusieurs Instruments" to Berlin, with a dedication in French. This dedication was probably written by some courtier at Cöthen, where Bach was then living. Nothing is known about the reception, nor is it known whether they were ever played at the palace of the prince. It was his habit to catalogue his music; but the name of Bach is not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos, were recorded. Spitta thinks that the pieces were probably included in miscellaneous lots, as "77 concertos by different masters and for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)"; or "100 concertos by different masters

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for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were next owned by the Princess Amalie, sister of Frederick the Great, and a pupil of Kirnberger. Their final home was the Royal Library, Berlin. Edited by S. W. Dehn, they were published by Peters, Leipsic, in 1850.

The autograph title of this work is as follows: "Concerto 3 a tre Violini, tre Viole, e tre Violoncelli col Basso per il Cembalo."

When the Concerto was played by the Boston Symphony Orchestra on May 2, 1914, Mr. DeVito was the pianist.

The first movement in a somewhat different form was used by Bach in the cantata, "Ich liebe den Höchsten von ganzem Gemüthe." Bach added for this cantata two horns and three oboes obbligati.

I. G major, 2-2. The strings, divided into three groups, begin with a lively theme. The movement consists of developments in many forms of portions of this theme; for example, the motive of the first measure is used with a new figure in opposition; measures 4, 5, 6 are contrapuntally treated. A half-cadence on D introduces the working-out of motives from the third measure of the theme, while the initial motive of the first measure appears in violoncellos and double-basses, until the chief theme leads to a cadence, G major. A new episode is based on the second part of the second measure. When G major again comes, a new theme is opposed to the chief theme. The voices alternate in double counterpoint. At last the movement ends with the chief theme. "One passage," says Spitta, "is as fine as anything in the whole realm of German instrumental music. The chief subject is given out in the second violin part; the first violin then starts an entirely new subject, which next appears in the second violin, draw-

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ing in more and more instruments, and is at last taken up by the third violin and third viola and given out weightily on their G strings; this is the signal for a flood of sound to be set free from all sides, in the swirl of which all polyphony is drowned for several measures." Spitta refers here to a place near the middle of the movement.

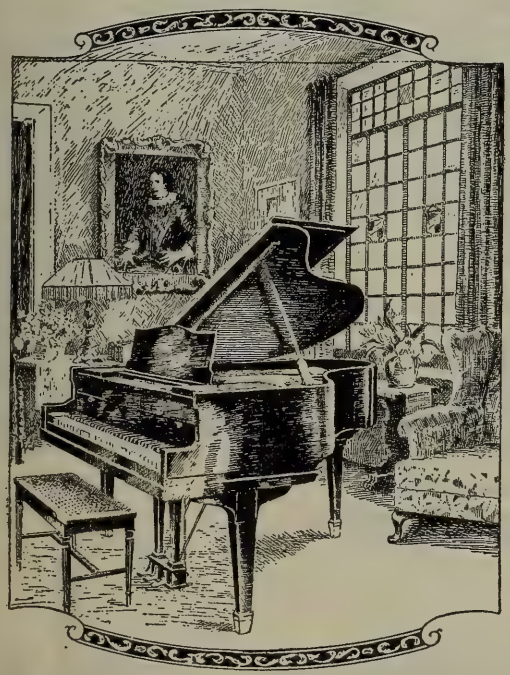
In the original score there is a transitional measure, adagio, 4-4.

II. Allegro, G major, 12-8. The theme, developed elaborately, is followed by other figures, which contend in alternation with the chief theme to the end.

There is no middle and contrasting movement. To supply this want, some conductors have introduced as a second movement Bachrich's arrangement of an Andante from one of Bach's sonatas for violin solo. This was done when the concerto was played at concerts of the Philharmonic Society of New York, February 13, 14, 1903.

The first performance by the Boston Symphony Orchestra in Boston was on March 9, 1907, Dr. Muck conductor. The second was on October 22, 1910, Mr. Fiedler conductor, John P. Marshall, harpsichord. The third was on May 2, 1914, Dr. Muck conductor, Mr. DeVoto pianist.

At a concert of the New York Philharmonic Society in Boston—its first concert in this city—Gustav Mahler, the conductor, put on the programme his arrangement of movements from Suites Nos. 2 and 3, and played a "piano-harpsichord."



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Prelude to "The Afternoon of a Faun (after the Eclogue of Stephane Mallarmé)" Achille Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé*)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret, The second performance was at a Colonne concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that

*Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862–92) in Paris at a College. In 1874–75 he edited *La Dernière Mode*. The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vatek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philologie à l'Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translation into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1899.

At first a Parnassian, he became recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d'Eccezione," 1899; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maitres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolists et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900).

In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.

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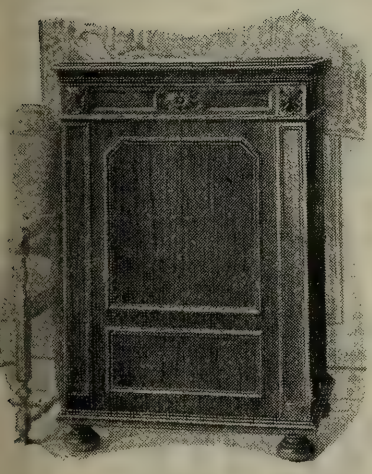
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which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is

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with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes as a mist that rises in the air and scatters itself in flakes."

"The Sorcerer's Apprentice" (after a Ballad by Goethe).

Paul Abraham Dukas

(Born at Paris, October 1, 1865; now living at Paris)

"L'Apprenti Sorcier," an orchestral scherzo, was composed in 1897, and performed for the first time at a concert of the Société Nationale, Paris, May 18 of that year. It was played as a transcrip

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tion for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diemer and Cortot were the pianists. It was played as an orchestral piece at a Lamoureux concert, Paris, February 19, 1899, when Chevillard led on account of the sickness of Lamoureux. The scherzo was produced at Chicago by the Chicago Orchestra (Mr. Thomas, conductor), January 14, 1899. It was performed in Boston at a Symphony concert, October 22, 1904 (Mr. Gericke, conductor), December 2, 1906 (M. d'Indy, conductor), February 9, 1907, April 17, 1909, March 1, 1913, February 14, 1914, December 10, 1915, November 29, 1918, April 22, 1921.

The story of the ballad is an old one. It is found in Lucian's dialogue, "The Lie-fancier." Eucrates, a man with a venerable beard, a man of threescore years, addicted to philosophy, told many wonderful stories to Tychiades. Eucrates met on the Nile a person of amazing wisdom, one Pancrates, a tall, lean man, with a pendulous under lip and somewhat spindle-shanked, with a shaven crown; he was dressed wholly in linen, and it was reported of him that he had lived no less than twenty-three years in a cave underground, where during that time he was instructed by Isis in magic. "When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates became his disciple. "When we came to an inn, he would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it, and speak a couple

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of magical words to it. Immediately the broom, or whatever else it was, was taken by all the people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world. At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day, when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. Good, said I, I want no more water; be again a pestle. He did not, however, mind what I said; but went on fetching water, and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry (as indeed was the case), and having no alternative, I took an axe and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime in came Pancrates; and under-

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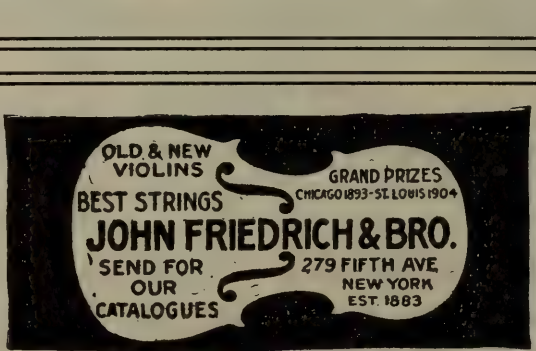
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standing what had happened, turned them into their pristine form: he, however, privily took himself away, and I have never set eyes on him since." *

* * *

The scherzo is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, a set of three kettledrums, bass drum, cymbals, triangle, Glockenspiel, harp, strings.

There is a long and mysterious introduction. The first theme is introduced with long-held harmonics of violas and violoncellos and peculiar effects of flutes. The second theme, the most important of all, is given to wood-wind instruments, beginning with the clarinet. These two themes are repeated. The second theme is now given to a muted trumpet and continued by flute and harp. There is the suggestion of the conjuration and of the approaching spirits. At last the second and chief theme appears in another form, played by three bassoons. The first theme is now changed. The scherzo is developed from these two themes, although a new one of some importance is introduced. There is a translation into music of the apprentice's increasing anxiety, until the sorcerer's return is announced by dreadful blasts of brass, trills on wood-wind instruments, and tremolo of strings. The themes of the introduction are brought in, but without the mysterious harmonics. The broom flies to its corner and is quiet.

* "Lucian of Samatosa," Englished by William Tooke (London, 1820), vol. i. pp. 113—115.



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Symphony No. 6, B minor, "Pathetic," Op. 74

Peter Ilich Tchaikovsky

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky on the voyage from New York to Hamburg in May, 1891 made sketches for a sixth symphony. He worked on this symphony in 1892, was dissatisfied with it, and destroyed it before he began to orchestrate it. His third pianoforte concerto, Op. 75, was based on the first movement of the rejected work. (This concerto was played after his death by Tanéïev in Leningrad.) Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïev, and produced at Leningrad on February 20, 1896, was also based on the sketches for this Symphony.

The first mention of the "Pathetic" Symphony is in a letter from Tchaikovsky to his brother Anatol, dated Klin, February 22, 1893. He wrote to Davidov, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece."

Tchaikovsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kashkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he

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had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at Leningrad in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at Leningrad October 28, 1893. The programme included an overture to an unfinished opera by Laroche, Tchaikovsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tchaikovsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

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The morning after Modest found Peter at the tea-table with th score of the symphony in his hand. He regretted that, inasmuch a he had to send it that day to the publisher, he had not yet given i a title. He wished something more than "No. 6," and did not lik "Programme Symphony." "What does Programme Symphony mea when I will give it no programme?" Modest suggested "Tragic," bu Peter said that would not do. "I left the room before he had com to a decision. Suddenly I thought, 'Pathetic.' I went back to th room,—I remember it as though it were yesterday,—and I said th word to Peter. 'Splendid, Modi, bravo, "Pathetic"!' and he wrot in my presence the title that will forever remain."

On October 30 Tchaikovsky asked Jurgenson by letter to put o the title-page the dedication to Vladimir Liwowitsch Davidov, an added: "This symphony met with a singular fate. It has not exactl failed, but it has incited surprise. As for me, I am prouder of it tha any other of my works."

What was the programme in Tchaikovsky's mind? Kashkin say that, if the composer had disclosed it to the public, the world woul not have regarded the symphony as a kind of legacy from one fille with a presentiment of his own approaching end; that it seems mor reasonable "to interpret the overwhelming energy of the third move ment and the abysmal sorrow of the Finale in the broader light o a national or historical significance rather than to narrow them t the expression of an individual experience. If the last movemen is intended to be predictive, it is surely of things vaster and issue more fatal than are contained in a mere personal apprehension of death It speaks rather of a *'lamentation large et souffrance inconnue,'* an seems to set the seal of finalty on all human hopes. Even if we elimi nate the purely subjective interest, this autumnal inspiration o Tchaikovsky, in which we hear 'the ground whirl of the perished leave of hope, still remains the most profoundly stirring of his works.' . . .'

Each hearer has his own thoughts when he is "reminded by th instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories and end. In the first movement they find with the despair of old ag and the dread of death the recollection of early years with the trans-



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ports and illusions of love, the remembrance of youth and all that is in that word.

The second movement might bear as a motto the words of the Third Kalandar in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: "This is indeed life. O sad that 'tis fleeting!" The trio is as the sound of the clock that in Poe's wild tale of the Masque of the Red Death compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tchaikovsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments.* The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever.

The third movement—the march-scherzo—is the excuse, the pretext, for the final lamentation. The man triumphs, he knows all that there is in earthly fame. As Victor Hugo said, success is hideous. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing in Roman streets, at Tasso with the laurel wreath, at coronation of King or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

*Note the effect of the constant drum beats in O'Neill's "The Emperor Jones."

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Death lays his icy hands on kings."

Vernon Blackburn compared this threnody to Shelley's "Adonais" "The precise emotions, down to a certain and extreme point, whic inspired Shelley in his wonderful expression of grief and despair, als inspired the greatest of modern musicians since Wagner in his Swa Song,—his last musical utterance on earth. The first movement i the exact counterpart of those lines:—

'He will awake no more, oh, nevermore!—
Within the twilight chamber spreads apace
The shadow of white death.'"

The symphony is scored for 3 flutes (the third is interchangeable wit piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trom bones, bass tuba, a set of 3 kettledrums, tamtam, and strings.

The first performance in the United States was by the Symphon Society of New York, Walter Damrosch conductor, March 16, 1894.

Tchaikovsky was not the first to put funeral music in the Final of a Symphony. The Finale of Spohr's Symphony No. 4, "The Con secration of Tones," is entitled "Funeral Music. Consolation in Tears." The first section is a Larghetto in F minor, but an Allegretto in F majo follows.

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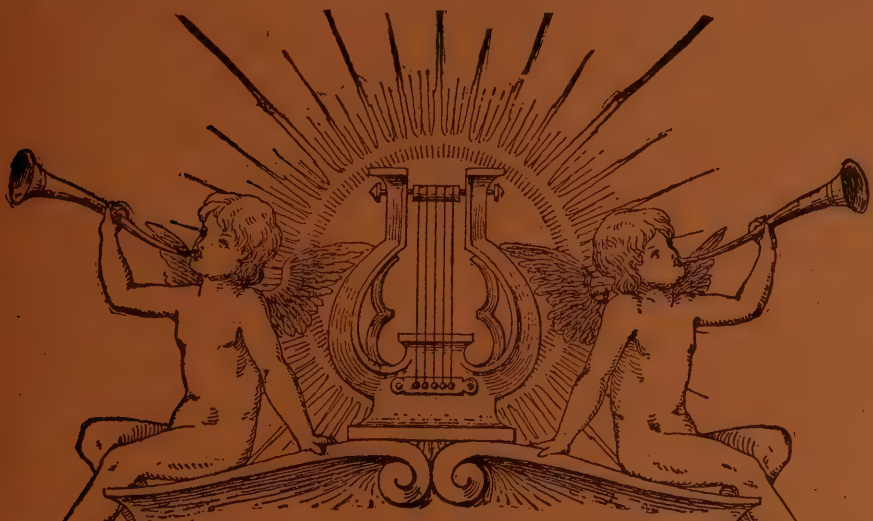
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1925

Programme of the

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WITH HISTORICAL AND DESCRIPTIVE
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Artières, L.	Cauhape, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

Bedetti, J.	Zighera, A.	Langendoen, J.	Stockbridge, C.	Fabrizio, E.
Keller, J.	Barth, C.	Belinski, M.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Vondrak, A.	Gerhardt, G.	Frankel, I.	Demetrides, L.	Oliver, F.

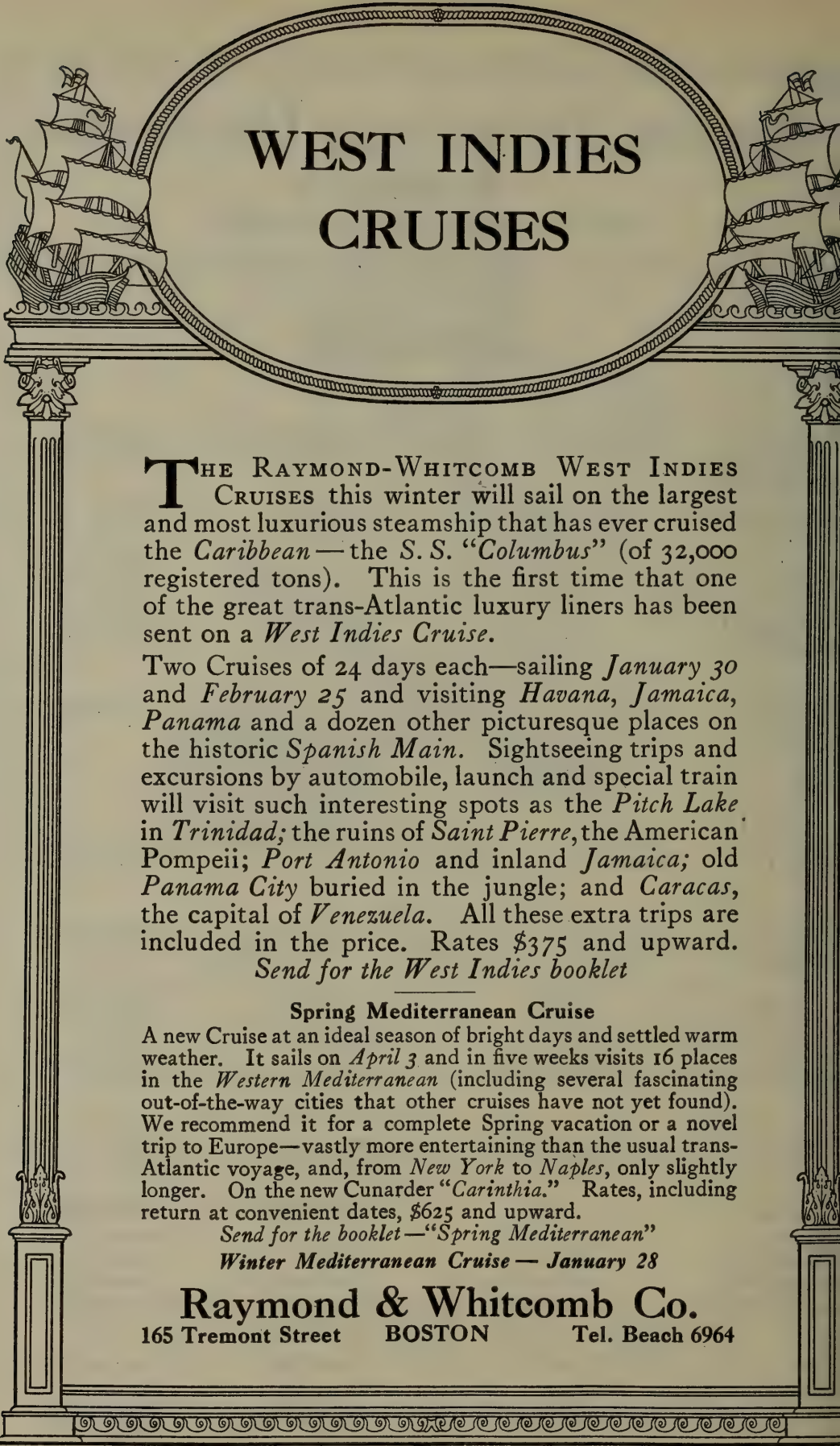
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Schindler, G.	Gebhardt, W.	Perret, G.	Adam, E.
Neuling, H.	Van Den Berg, C.	Schmeisser, K.	Hansotte, L.
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FRIDAY EVENING, JANUARY 8

AT 8.15

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Purcell–Wood Trumpet Voluntary

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Trumpet Voluntary for Trumpets, Trombones, Drums, and Organ, arranged by Sir Henry Joseph Wood . . Henry Purcell

(Purcell, born in London between November 21, 1658, and November 20, 1659*; died in London on November 21, 1695; Wood, born in London, March 3, 1869; now living in London)

This Voluntary for three trumpets, three trombones, kettledrums, side drum, and organ was published in London in 1923. There is no note concerning the source. Wood has been in the habit of arranging music by Purcell, taking a passage from one work and a passage from another, as in the "Suite" by Purcell which he conducted at Hollywood Bowl, California, on July 14, 1925.

Mr. Stokowski, conductor of the Philadelphia Orchestra, brought out in the season of 1924–25 a "Trumpet Prelude" which he said he had found in the library of the British Museum in the summer of 1924, without being able to learn anything about its history. We quote from Mr. Lawrence Gilman's excellent notes for the concert of the Philadelphia Orchestra in New York on March 10, 1925. "In the transcription used at tonight's performance, the Prelude is scored for three trumpets in C, two oboes, two bassoons, and strings. The key is D major, and the time alla breve. It opens forte with a solo for the first trumpet, accompanied by oboes and string choirs. . . . Note the use of the ground bass (announced at the beginning by the two bassoons in unison)." The question naturally arises, is this "Trumpet

*Riemann's "Musik-Lexicon" gives 1658; but see Grove's Dictionary, "Purcell" (revised edition), and the *Musical Times*, 1895, p. 733: "Purcell," by William H. Cummings ("The precise day of his birth is unknown, but there is no doubt about the year 1658"). A Purcell Commemoration to celebrate the bicentenary of Purcell's birth was held in London on January 30, 1858.

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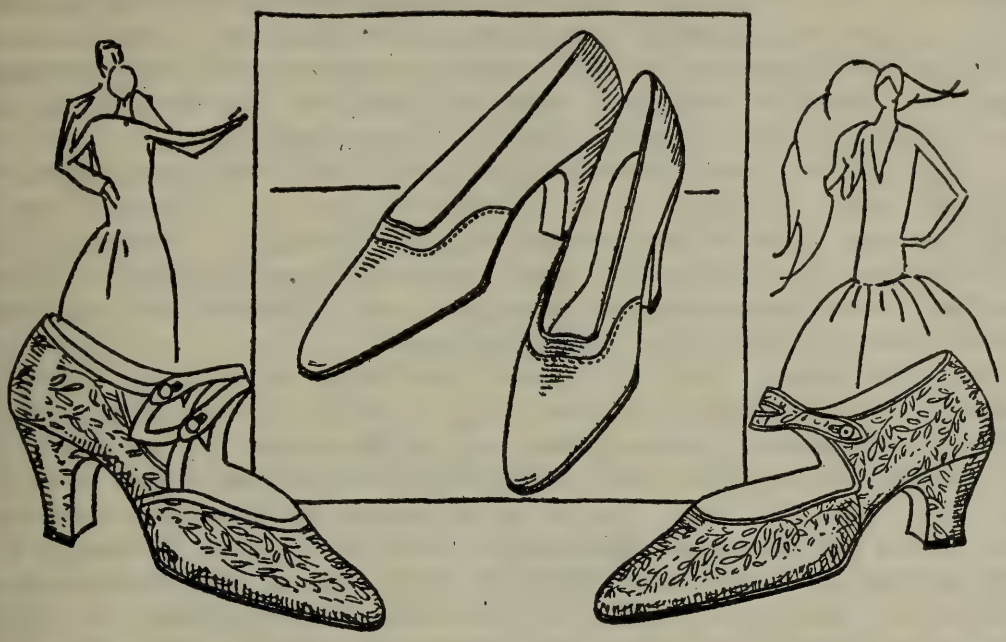
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Prelude" the "Trumpet Voluntary" of Wood's rescored by Mr. Stokowski or may not have Mr. Stokowski and Sir Henry Wood worked from the same manuscript or manuscripts? The tonality is the same.

There is a suggestion of the opening measures of Wood's arrangement in Purcell's "Welcome Song performed to His Majesty in the year 1684," and in a phrase or two in "The Indian Queen."

In the list of Purcell's works given in Grove's Dictionary (Revised Edition) under the head "From Various Sources," is "Trumpet Tune"; but this has little or no bearing on the "Trumpet Voluntary," for Purcell used this instrument freely, one might say recklessly. There is a florid trumpet obbligato to the soprano air "To arms, heroic prince" in his music to Shadwell's "The Libertine."*

The indication, "Flat Trumpets," is found in some of Purcell's scores, as in the Canzona written for the funeral of Queen Mary (1695). The title "evidently refers, first of all, to the minor key in which the composition is set, and also to the use of instruments which could be played in that 'flat' key. So far as we know, the Sackbut, which was also called the Trumpet Harmonious and the Double Trumpet, was the only brass instrument which, at that period, was recognized as adapted to the minor or flat key, or could have rendered the music written by Purcell."—Galpin, who quotes a note in the "S. Cecilia Day Celebration by Husk," where under the year 1691 we read that "during the feast, while the company is at table, the haut boys and trumpets play successively. Mr. Showers (*sic*) hath taught the latter of late years to play with all the softness imaginable; they plaid us some flat

*Shadwell's "The Libertine," a version of the Don Juan story used by Mozart, was produced in 1676.

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tunes with a general applause, it being a thing formerly thought impossible upon an instrument designed for a sharp key."

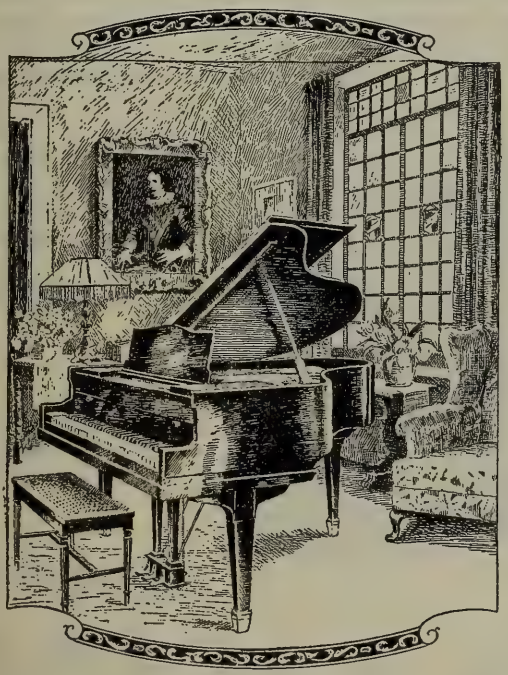
John Shore, the most famous trumpeter of his day—he died in 1752, between 80 and 90 years old—is mentioned as having taught trumpeters to play "flat tunes made by Mr. Finger." Purcell composed obbligato parts to songs for Shore to play. He is said to have split his lip in sounding the trumpet and thus was incapacitated.

"Voluntary." This word is now associated with the organ set piece or improvisation played before, during, or after a church service; called voluntary, Sir Walter Parratt suggested, because this music is optional. He mentions embellished versions of hymn tunes, diapason pieces, trumpet voluntaries, introductions with fugues, cornet voluntaries, and "half-comic 'ecchoes' on the 'Swelling Organ.'" He mentions Croft, Greene, Boyce, S. Wesley, and others as writers of voluntaries; he does not name Purcell. But the word "Voluntary" had other meanings in the terminology of music.

"Improvisation-Capriccio. Especially free organ playing. The word 'voluntary' is already found in Th. Mulliner's Virginal book (about 1450)."—Riemann's "Musik-Lexikon" (1922).

Bailey's "English Dictionary" (2d ed., 1736): "A Voluntary [in Musick] that which a musician plays Extempore, according to his fancy, at his beginning to play."

Dr. Johnson's Dictionary of the English Language (7th ed., 1785): "Voluntary. A piece of music played at will, without any settled rule.



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Until their voluntaries made
The waken'd earth in odours rise
To be her morning sacrifice.

—*Cleveland.*

"By a voluntary before the first lesson, we are prepared for admission of those divine truths, which we are shortly to receive."—*Spectator.*

Ash's Dictionary (1795): "Voluntary, a piece of music played at will, a piece of music played without any rule."

In other words, a "voluntary" was not necessarily music played in church during the service.

At the bicentenary of Purcell's death (1895), the *Pall Mall Gazette* of November 25, had this to say about "revisions," arrangements, etc., of Purcell's music:

We have now done our best and also our worst with our one and only Purcell. Dr. C. Wood, at the request of the Director of the Royal College of Music, dutifully added his accompaniments for brass, flutes, and clarinets to "Dido and Æneas"; and at last on Friday night we bent our ears to hearkening unto the "Golden Sonata," arranged for two pianos and a full orchestra. Truly that was the worst of all. There were the two overwhelming pianos, the overwhelming orchestra; and there was the tender, delicate sonata, most beautiful in its fitness, exquisite in its appropriate instruments. And the orchestra and the pianos came down thundering upon the slender loveliness of this masterpiece and flattened it, battered it, dimmed it, and dulled it, until it became, not exactly unrecognizable, but as you might see your face distracted and distorted in a spoon. And this vandalism, this monstrous perversion of art, done in the name of music, was accomplished not by reputed barbarians, but by a society which, however absurdly, at all events claims to represent for England all that is of good report and of fair fame in the art of music. We put the case fairly and plainly. Purcell, it appears, was worthy of honor, and of particular honor, for the obvious reason that he was an artist; yet so distrustful are these excellent gentlemen of the very artist whom they are honoring that they imagine it necessary to square him up to date before he is fit to be heard in these miraculous times of universal genius. Then, in the name of everything reasonable, let the elder artist who cannot please our modern ears rest in peace, and give us the work of all the modern crowd that is capable of composing music to a modern orchestra. Of two things, one: either Purcell is an artist or he is not. If he is, then upon what artistic grounds is he to be mangled, mutilated, and changed out of all artistic recognition? If he is not, then surely he is not worth consideration at all, and may reasonably be dismissed into space. Sir Alexander McKenzie conducted

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MY SOUL IS LIKE A GARDEN CLOSE	" " "
MANDY LOU	" " "
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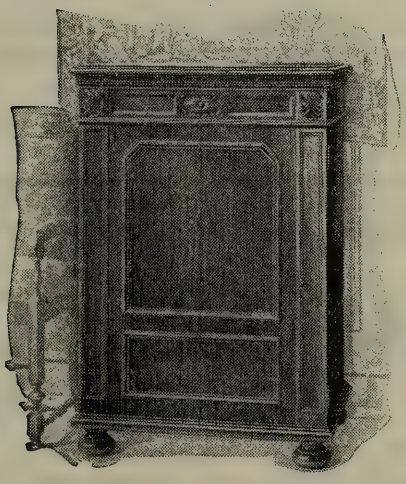
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A high trumpet for Bach's trumpet parts was introduced by Julius Kosleck (1825–1905) of Berlin, a virtuoso trumpeter. The trumpet was straight, and fitted with two pistons, an A trumpet with post-horn bore and bell. This trumpet was improved by Walter Morrow, an English trumpeter who altered the bore and bell to that of the real trumpet. Canon Gilpin, in his "Old English Instruments of Music," says that this "Bach trumpet" is not the clarion of Bach's time, "but a return, with very modern additions, to the straight Buzine of the middle ages." The old clarion player had the advantage of the instrument's small tubing "which enabled him to reach the extreme harmonic notes."

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three trumpets in C, two trumpets in D and four kettle-drums, in C, G, D, A.

Bach and Handel were not alone in writing passages that vex modern trumpeters. In Martini's overture to "Henri IV." (Paris, 1774), the trumpets are given in the third octave the notes G, A, B, C, above the staff.

When Mozart revised the orchestration of the "Messiah" he erased the difficult trumpet passages and gave them to other instruments. Had the trumpeters lost their cunning, or was it not thought wise so soon after the death of Handel to use the trumpet in such a manner? When the trumpeter was in the height of his glory, the clarino reigned supreme among brass instruments; when other instruments of brass were developed, the old art gradually died. Some suggest that the introduction of clarinets led composers to use them where formerly they would have been obliged to write for the trumpet. But were these difficult passages always well played in the old days? There is an interesting remark in Dr. Burney's "Account of the Musical Performances in Westminster Abbey and the Pantheon, May 26th, 27th, 29th, and June the 3d and 5th, 1784, in commemoration of Handel" (London, 1785, pp. 86–87): "The favorite Bass Song 'The Trumpet shall sound' (1. Cor. xv, 52) was very well performed by Signor Tasca and Mr. Sarjent, who accompanied him on the trumpet admirably. There are, however, some passages in the trumpet-part to this Air which have always a bad effect, from the natural imperfections of the instruments. In Handel's time, composers were not so delicate in writing for Trumpets and French horns as at present; it being now laid down, as a rule, that the fourth and sixth of a key on both these instruments, being naturally so much out of tune that no player can make them perfect, should never be used but in short passing notes, to which no bass is given that can discover their false intonation. Mr. Sarjent's tone is extremely sweet and clear, but every time that he was obliged to dwell upon G, the fourth of D, displeasure appeared in every countenance; for which I was extremely concerned, knowing how inevitable such an effect must be from such a cause." Burney adds in a footnote: "In the Allelujah, p. 150 of the printed score, G, the

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fourth of the key, is sounded and sustained during two entire bars. In the Dèttingen *'Te Deum,'* p. 30, and in many other places, this *false concord,* or interval, perpetually deforms the fair face of harmony, and indeed the face of almost every one that hears it with an expression of pain. It is very much to be wished that this animating and brilliant instrument could have its defects removed by some ingenious mechanical contrivance, as those of the German flute are, by keys."

Gevaert wrote: "About 1750 the brilliant technic of the trumpet suddenly declined; performers lost the habit of playing in the higher octave, the only one which has a continuous scale, and that is, therefore able to furnish *cantilenas* and melodic figures." Cecil Forsyth made this comment: "It is much more likely that the growing discrimination in matters of orchestral taste developed a horror in the minds of composers for these terrible vocal caricatures. They ceased to write them, and the players therefore lost whatever power they ever had of playing them. It was probably never very great."

Those who wish to pursue this subject should consult: "Das alte Clarinblasen auf Trumpeten," by Dr. H. L. Eichborn (Leipsic, 1894); "Die Trompete in alter und neuer Zeit," by Dr. Eichborn (Leipsic, 1881); "Histoire de l'Instrumentation," by H. Lavoix, fils (Paris, 1878, pp. 136–141); "Eléments d'Acoustique Musicale et Instrumentale," by V. C. Mahillon (Brussels, 1874, p. 144); "La Facture Instrumentale," by Constant Pierre (Paris, 1890, pp. 110–116); "Orchestration," by Cecil Forsyth (London, 1914); "Old English Instruments of Music," by Francis W. Galpin (Chicago, 1911).

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(Born in Brooklyn, New York, in 1900; now living in New York)

We are indebted to Mr. Copland for information concerning this Suite, now in manuscript and performed for the first time. The Suite was begun in May, 1925, in New York, and completed there in September. It was composed for the most part during the summer month at the MacDowell Colony, Peterboro, New Hampshire.

The Suite is scored for small orchestra: flute (interchangeable with piccolo), oboe (interchangeable with English horn), clarinet (interchangeable with clarinet piccolo), bassoon, 2 trumpets, trombone 2 first and 2 second violins, 2 violas, 2 violoncellos, double bass, pianoforte. One percussion player (xylophone, glockenspiel, wood block snare drum, bass drum, cymbals).

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molto), built upon a transformation of the first trumpet theme. After a quickly attained climax, there is a return to the first part and a quiet close.

"II. Dance (Allegro Molto, 5-8). This is a short, nervous dance, with form and thematic material so simple as to make analysis superfluous.

"III. Interlude (Lento, 4-4). The Interlude is a kind of 'song without words,' built on a lyric theme which is repeated three times, with slight alterations. The English horn solo plays an introductory phrase, and then to an accompaniment of strings, piano, and glockenspiel, the main theme is sung by a clarinet.

"IV. Burlesque (Allegro Vivo, 3-8). The form of this movement is best expressed by the formula A-B-A-B. For the rest, this Burlesque is best explained by its title.

"V. Epilogue (Molto Moderato, 4-4). No new themes are introduced here. Material from the first and third parts only is used. The quiet mood of the Prologue is recaptured and the word ends pianissimo."

The first performance was in Boston by the Boston Symphony Orchestra on November 20, 1925.

Mr. Copland began to study music in his thirteenth year. His teachers in this country were Victor Wittgenstein and Clarence Adler (pianoforte); Rubin Goldmark (harmony and composition). He went to Paris in 1921 to study composition and pianoforte, playing with Nadia Boulanger. In the summer of 1924 he returned to New York.

The list of his compositions includes a Symphony for Organ and



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Orchestra* (1924), performed in Boston by the Boston Symphon Orchestra, February 20, 1925 (Nadia Boulanger, organist); Ballet i one act (1922–24); Four Motets for mixed chorus à cappella (1921) "As It Fell Upon a Day," song for voice, flute, and clarinet (1923) performed at a concert of the S. M. I., Paris, February 6, 1924; Rondin on the name of Gabriel Fauré, for string quartet (1922); "The Cat an the Mouse" (1919); Passacaglia for pianoforte. The Passacaglia played at a lecture recital of the League of Composers, November 16 1924, was played in Boston by Denoe Leedy, November 10, 1925 Mr. Copland's latest compositions are Two Choruses for Women' Voices (1925).

ALPENSYMPHONIE, OP. 64 RICHARD STRAUS

(Born at Munich, June 11, 1864; living at Vienna)

Strauss did not depend on commentators and glossarists to explai the meaning of his Alpine Symphony. He printed his own programm on the score:

"Night—Sunrise—The Ascent—Entrance in to the Forest—Wande ing Beside the Brook—At the Waterfall—Apparition—In Flower Meadows—On the Alm (Mountain Pasture)—Lost in the Thicket an Brush—On the Glacier—Moments of Danger—On the Summit—Visio —Elegy—Calm Before the Storm—The Thunderstorm—The Descen —Sunset—Night."

The work is in one movement, without a pause between the variou episodes.

The symphony, dedicated "in profound gratitude" to Count Nicolau Seebach and the Dresden Royal Orchestra, calls for these instruments two flutes, two piccolos (both interchangeable with a third and fourt flute), two oboes, English horn (this interchangeable with a third oboe) Heckelphone, four clarinets (the fourth interchangeable with a bas clarinet), three bassoons, double bassoon (this interchangeable with

*Produced by the Symphony Society, New York, January 11, 1925 (Mlle. Boulanger, organist)

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fourth bassoon), four horns, four tenor tubas (these interchangeable with a 5th, 6th, 7th and 8th horn), four trumpets, four trombones, two bass tubas, two harps (to be doubled if possible), organ, wind machine, thunder machine, glockenspiel, cymbals, bass drum, side drum, triangle, herd-bells, gong (three performers), celesta, kettledrums (two players), at least eighteen first violins, sixteen second violins, twelve violas, ten violoncellos, eight double basses and in addition, for use behind the scenes, twelve horns and two trumpets, to be taken from the regular orchestra if necessary. Strauss suggests in the score that Samuel's aërophor should be employed to execute the long sustained notes of the wind instruments.

This symphony is frankly programme music. Muted strings, bassoons, clarinets, and horns have (Lento) a slowly descending figure. This is entitled "Night." Against a chord (B-flat minor, muted strings). The "Mountain" motive is sounded by the brass. There is development. A new section, "Sunrise," follows for nearly the full orchestra, fortissimo. Some have found its theme not unlike one in the first movement of Tchaikovsky's "Pathetic" Symphony.

The theme descends. Mr. Edgar Stillman Kelly has made the suggestion that "this is because the mountain tops are first lit by the sun's rays, which reach deeper and deeper until the valleys are suffused with light." There is a counter theme (violins and wood-wind) used to a considerable degree. The "Mountain" motive is heard.

What may be considered the main movement of the symphony fol-

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lows, the "main" because, beginning with the "Ascent," it has to do with the adventures on the mountain. The movement begins ("very lively and energetically," 4-4 time) with a theme played first by violoncellos and double-basses. This is practically the chief theme of the work and is made much of. Hunting horns introduce the "Entrance into the Forest." The brass give fortissimo a theme against arpeggios for the strings. Use is made of the "Ascent" motive. There is a subject in A-flat major (violins) which, according to one of the wise men of Berlin, represents "Wandering in the Woods," but the score is silent regarding this.

There is a flowing figure (strings) for the next section "Wandering by the Brook," with the "Ascent" motive set against it. A theme with a "Scotch Snap" is given to the brass as approach is made to the "Waterfall." Here is a noteworthy figure for brass, with roll on cymbals with wooden drumstick. "Arpeggios, glissandos, rapidly descending scales, bells and triangle picture the cascade." Begun fortissimo, it ends pianissimo. "In Flowery Meadows": the theme (very lively) of the violoncellos is based on the changed "Ascent" theme. "On the Alm" (moderately fast): cowbells are heard; also the Alpenhorn, represented by the English horn. This motive occurs in Strauss's "Salome." The chief theme is a suave tune in 6-8, played by the horn. "Lost in the Thicket," with its subject in the lower strings and wood-wind, is a fugato movement. The theme of "Ascent" indicates emergence from the thicket.

"On the Glacier": the subject is given forte to the trumpet. "The cold air of the glacier is indicated by a transformation of the 'water fall' theme, with new material." "Dangerous Moments" is in the nature of an Intermezzo.

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After Strauss had brought out his Sinfonia Domestica (1904), it seemed as if he had resolved to write only for the stage. "Salome," "Elektra," "Der Rosenkavalier," "Ariadne," "The Legend of Joseph" appeared. But in 1915, to the surprise of many, the announcement was made that the "Alpine Symphony" was ready for performance. Strauss was quoted as saying of it, "I have for once wished to compose as a cow gives milk," as he had said of his "Sinfonia Domestica": "I don't see why I should not write a symphony about myself—I find myself as interesting as Napoleon or Alexander," a speech that reminds one of Walt Whitman:

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The first performance was on October 28, 1915, in Berlin. The Dresden Orchestra of 125 musicians had been brought to Berlin. Strauss conducted.

The first performance in the United States was at Philadelphia, by the Philadelphia Symphony Orchestra, on April 28, 1916. The Philharmonic Orchestra of New York played it on October 26, 1916; the Chicago Symphony Orchestra on December 11, 1916; the Minneapolis Symphony Orchestra on December 29, 1916; the Boston Symphony Orchestra in Boston on December 18, 1925.

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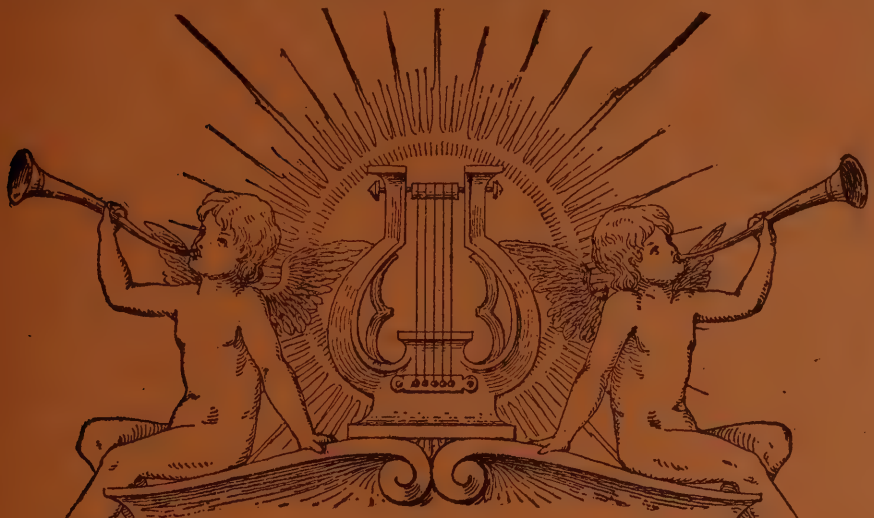
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Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Seydel, T.
Gerhardt, G.
Ludwig, O.
Frankel, I.
Kelley, A.
Demetrides, L.
Girard, H.
Oliver, F.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Allegra, E.
Arcieri, E.

E-Flat Clarinet.
Vannini, A.

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Wendler, G.
Schindler, G.
Neuling, H.
Lorbeer, H.

Horns.

Valkenier, W.
Gebhardt, W.
Van Den Berg, C.
Lannoyo, M.

Trumpets.

Mager, G.
Perret, G.
Schmeisser, K.
Mann, J.
Kloepfel, L.

Trombones.

Rochut, J.
Adam, E.
Hansotte, L.
Kenfield, L.

Tuba.

Sidow, P.

Harps.

Holy, A.
Caughey, E.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
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Galliard Sonata in G major (Freely Transcribed for Small Orchestra by Maximilian Steinberg)

Berlioz Overture to "Benvenuto Cellini"

Prokofieff Third Concerto for Piano, Op. 26

I. Andante — Allegro.
II. Theme — Andantino.
Variation I. Listesso tempo.
Variation II. Allegro.
Variation III. Allegro moderato.
Variation IV. Andante meditativo.
Variation V. Allegro giusto.
Theme Listesso tempo.
III. Allegro, ma non troppo.

Rimsky-Korsakov . . Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35

I. The Sea and Sindbad's Ship.
II. The Story of the Kalandar Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad. The Sea. The Ship goes to Pieces Against a Rock Surmounted by a Bronze Warrior. Conclusion.

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(Born at Celle in Hanover in or about 1687; died early in 1749 in London)

This recent transcription for flute, oboe, bassoon, and strings was made expressly for Mr. Koussevitzky. The score is in manuscript.

The original sonata is one of "Six Sonatas for the bassoon or violoncello with a thorough bass for the harpsichord," published in London by J. Walsh.

The movements are Lento, Allegro non troppo, Andante teneramente and Allegro spiritoso.

* * *

Galliard, the son of a French wigmaker, took oboe and flute lessons from Marshall at Celle. Going to Hanover about 1702, he studied composition with Farinelli, the uncle of the famous singer and an esteemed concert-director; and thus, as Gerber puts it, probably sought to take the Abbé Steffani as a model. Having entered as chamber musician the service of Prince George of Denmark, he accompanied him to London, where the Prince had married Anne in 1683. (Anne ascended the throne in 1702). When Battista Draghi died (about 1706), Galliard succeeded him as organist and chapel master at Somerset House of the dowager queen Catherine. He learned English and composed church music which was performed at St. Paul's and the Chapel Royal on occasions of thanksgiving for victories—a "Te Deum," a "Jubilate," and the anthems "I will magnify Thee," "O Lord God of Hosts," and "I am well pleased." In 1713 he played in the orchestra



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at the opera and had a solo part in the accompaniment of the last air in the first act of Handel's "Teseo." Handel wished him to be in the orchestra.

He wrote many pieces for the theatre, operas, music for Rich's pantomimes, which were a mixture of masque and harlequinade; he also wrote cantatas, and he had nearly completed at the time of his death an Italian opera, "Oreste e Pylade, overo la Forza dell' Amicicia." In 1745 he had a benefit concert at which his music for choruses in the Duke of Buckingham's tragedy "Julius Cæsar" and a piece for 24 bassoons and four double-basses were performed.

He is perhaps best remembered by his translation into English of Pier Francesco Tosi's "Opinioni di Cantori Antichi e Moderni, o sieno Observazioni sopra il Canto Figurato." This translation, which Gerber praised as not an easy task on account of Tosi's "affected style," was published in 1742. The title of the second edition (1743), now before us, is "Observations on the Florid Song; or Sentiments on the Ancient and Modern Singers . . . to which are added Explanatory Annotations, and examples in Musick." The Preface and the Prefatory Discourse written by Galliard are curious. In the former he says, "The soft and pleasing Voice of the *fair Sex* has irresistible Charms and adds considerably to their Beauty." In the latter he declares that Tosi's remarks, "Shew, that a little less *Fiddling* with the Voice, and a little more *Singing* with the *Instruments*, would be of great Service to Both." It's a valuable little book, which might be consulted with profit today by singers and vocal teachers.

Gerber says that Galliard in 1710 was one of the founders of the

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Academy of Ancient Music in London, which brought out for 18 years works of ancient composers and was revived by Bates in 1776. But see "Ancient Academy of Music" in Grove's Dictionary (revised edition). Galliard's curious collection of music is most of it in the Henry Watson Music Library at Manchester, England.

Overture to the Opera "Benvenuto Cellini," Op. 23

Hector Berlioz

(Born at La Côte-Saint-André, December 11, 1803; died at Paris, March 9, 1869)

The thematic material of the overture, as that of "Le Carnaval Romain," originally intended by Berlioz to be played as an introduction to the second act of "Benvenuto Cellini," but first performed at a concert in Paris, February 3, 1884, is taken chiefly from the opera.

The overture opens, Allegro deciso con impeto, G major, 2-2, with the joyful chief theme. This theme is hardly stated in full when there is a moment of dead silence.

The Larghetto, G major, 3-4, that follows, begins with music of the Cardinal's address in the last act: "À tous péchés pleine in-



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dulgence." (The original tonality is D-flat major.) This is followed by a melody from the "Ariette d'Arlequin" (wood-wind and also violins).

The main body of the overture begins with the return of the first and joyous theme, Allegro deciso con impeto, G major, 2-2, which is somewhat modified. The second motive is a cantabile melody in D major, 2-2, sung by wood-wind instruments. This cantilena has reference to Cellini's love for Teresa.

Berlioz planned the composition of "Benvenuto Cellini" early in 1834. He wished to write a semi-serious opera, depicting passions a work abounding in surprises, contrasts, crowds in action; a work with local color. He chose for his hero Benvenuto Cellini, "a bandit of genius," as he characterized the Italian artist. Adolphe Boschot thinks that Berlioz found himself in Cellini, a brother of Childe Harold and of the declaiming artist in Berlioz's "Retour à la Vie," undisciplined, torn by passions, mocked by the stupid bourgeoisie, a hero of 1830. The musician saw Rome, its monuments and squares dagger-thrusts, open-air harlequinades. Excited by reading Cellini's Memoirs and E. T. A. Hoffman's short story "Salvator Rosa," Berlioz wished Alfred de Vigny to write a libretto, with Cellini as the hero. Vigny, busy, recommended Wailly, who in turn sought the aid of Barbier; but Vigny criticised and corrected and suggested until nearly the time of performance. The libretto was read to the management of the Opéra Comique in August, 1834. It was rejected. "They are afraid of me," wrote Berlioz; "they look on me at the Opéra-Comique as a sapper, an upsetter of the national genre: they refuse the libretto, that they will not be obliged to admit the music of a madman."

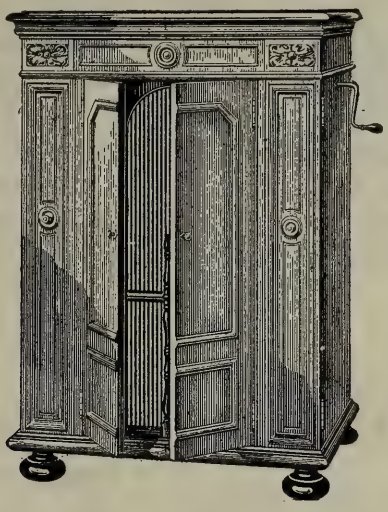
The letters and memoirs of Berlioz give much information concerning his trials and tribulations in the rehearsal and production of the opera. The music was considered so difficult that there were twenty-nine full rehearsals. According to the rule of the Parisian opera-houses, Berlioz was not allowed to conduct his own work. Habeneck was apparently unfriendly. Some of the orchestral

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players found the music very original; others were indifferent, bored, hostile; two in place of playing their part were heard by Berlioz playing the old tune "J'ai du bon tabac." On the stage, male dancers would pinch the ballet girls and cry out with them, mingling their cries with the voices of the singers. Duponchel, the director of the opera-house, did not interfere; he did not condescend to attend the rehearsals. When he heard that some of the orchestra admired the music, he remarked: "Did you ever see such a shifting of opinion! Berlioz's music is found to be charming and our idiotic musicians praise it to the skies."

Concerto for Pianoforte, No. 3, C major, Op. 26

Serge Sergievich Prokofieff

(Born at Sontsovka, in the Ekaterinoslaf government, Russia, April 24, 1891; now living)

This concerto for pianoforte and orchestra was first sketched at Leningrad in 1918. The composition of it was interrupted by the coming of Prokofieff to the United States, crossing Siberia, and arriving at New York from the Pacific Coast, in September of that year. The work was completed at St. Brevin, France, in October, 1921. The very first performance was by the Chicago Symphony Orchestra at Chicago on December 16, 1921, when the composer was the pianist. (His "Classical" Symphony, Op. 25, was performed at this concert.)

The movements of the concerto are as follows:

I. Andante—Allegro.

II. Tema. Var. I, Andantino. Var. II, Allegro. Var. III, Allegro moderato. Var. IV, Andante meditative. Var. V, Allegro giusto. Tema.

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III. Allegro, ma non troppo.

The orchestral score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettle-drums, bass drum, cymbals, tambourine, castagnettes.

"Schéhérazade," Symphonic Suite after "The Thousand Nights and a Night," Op. 35. Nicolas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died June 21, 1908, at Leningrad)

"Schéhérazade" was composed in the summer of 1888 at Neyzhgovitsy on the shore of Lake Cheryemenyetskoye. It was produced in the course of the following concert-season.

The suite, dedicated to Vladimir Stassov, is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettle-drums, snare-drum, bass drum, tambourine, cymbals, triangle, tam-tam, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar,† persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade‡ saved her life by inter-

*This date is given in the catalogue of Belaïev, the late Russian publisher. One or two music lexicons give May 22.

†Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

‡Shahrázad (Persian), "City-freer," was in the older version Scheherazade, and both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

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esting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

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"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze* Warrior. Conclusion."

It had been Rimsky-Korsakov's original intention to have given the four movements the titles: I, Prelude; II, Ballade; III, Adagio; IV, Finale. His friend Liadov dissuaded him from so doing.

Mr. Montague-Nathan says the programmatic material in the music is not described in the music, but is only suggested by it. "Coming to 'Schéhérazade,' we are vouchsafed a definite indication of Rimsky-Korsakov's attitude towards the programmatic element in music. The characteristic melodies and figures in this work are not, he asserts, to be regarded as leading motives; and in order to dispel any illusion to the contrary, he calls attention to such instances as the trumpet call,

*"Bronze," according to Rimsky-Korsakov; but the statue was of brass or yellow copper.

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which is made to serve as the representation of two quite distinct ideas. And now he delivers himself of a statement that clears up any misapprehension on the point. The musical content of 'Schéhérazade' is designed to give a general impression of its literary basis; when inserting titles to his movements (they were subsequently discarded), his intention was that of giving a lead to the listener, to indicate the channel through which the composer's imagination had flowed when writing the music."

The programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

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contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

A characteristic theme, the typical theme of Schéhérazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.' "

I. The Sea and Sindbad's Ship.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by some the Sea motive, by others the Sindbad motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the Schéhérazade motive, Lento, 4-4, played by solo violin against chords of the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the Sea motive, with a rising and falling arpeggio figure, the Wave motive. There is a crescendo, and a modulation leads to C major. Wood-wind instruments and violoncellos *pizz.* introduce a motive that is called the Ship, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the Sea motive is heard from the horn between the phrases, and a solo violoncello continues the Wave motive, which in one form or another persists almost throughout the whole movement. The Schéhérazade motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the Sea motive is sounded by full orchestra. The devel-

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opment is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakov in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. The Story of the Kalandar-Prince.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the Schéhérazade motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, un poco più animato. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the Schéhérazade motive, now in the clarinet, now in the bassoon." The

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last interruption leads to a return of the Kalandar's tale, con moto, 3-8, which is developed, with a few interruptions from the SCHÉHÉRAZADE motive. The whole ends gayly.

III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dabnash, the Ifrit, disputed violently.

This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, Andantino quasi allegretto, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, Pochissimo più mosso, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while violoncellos (later the bassoon) have a sentimental counter-phrase.

IV. FESTIVAL AT BAGDAD. THE SEA. THE SHIP GOES TO PIECES AGAINST A ROCK SURMOUNTED BY A BRONZE WARRIOR. CONCLUSION.

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices, hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the grace-



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ful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvellous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the Eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay."*

Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the SEA motive of the first movement, proclaimed in unisons and octaves. Then follows the SCHÉHÉRAZADE motive (solo violin), which leads to the fête in Bagdad, Allegro molto e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the SEA motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.

The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppe e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the

*For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city to-day is a singular eruption that breaks out on all foreign sojourners.



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march theme of the second movement. There is a quiet ending with development on the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of graveyards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

When "Schéhérazade," the "choreographic drama" by L. Bakst, dances arranged by Michel Fokine, was produced at the Paris Opéra, May 7, 1910, by a Russian Ballet Company, Mme. Rimsky-Korsakov protested violently against the disarrangement of her husband's music.

The ballet was produced by Gertrude Hoffmann and her company at the Schubert Theatre, Boston, on February 19, 1912. The orchestra was conducted by Mr. Max Hoffmann.

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Boston Symphony Orchestra

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Programme of the

FOURTH CONCERT

FRIDAY EVENING, MARCH 12, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

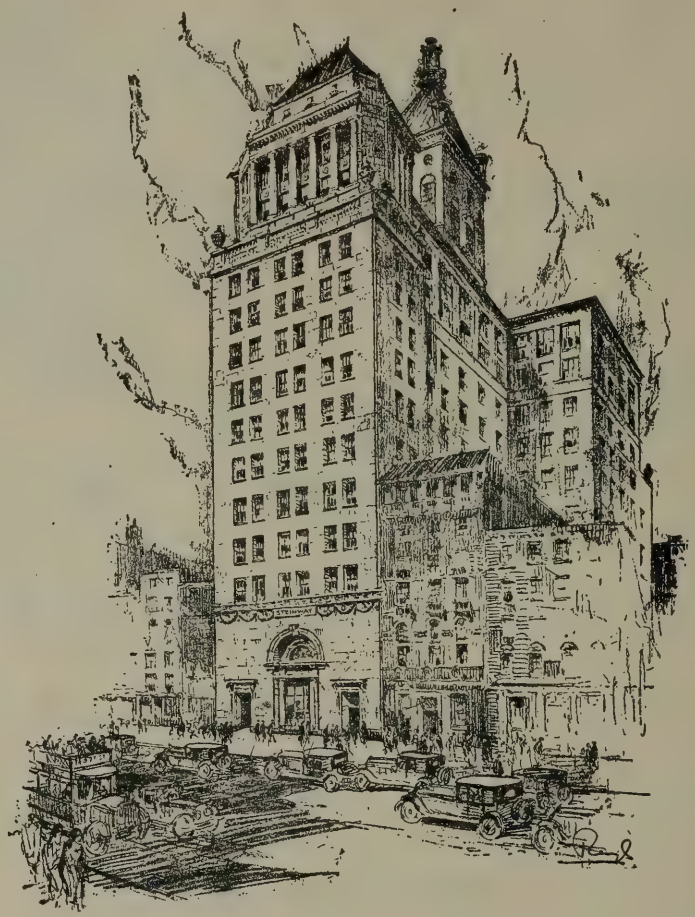
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Theodorowicz, J.				
Cherkassky, P.	Pinfield, C.		Mayer, P.	Siegl, F.
Risman, J.	Fedorovsky, P.		Leveen, P.	Mariotti, V.
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Murray, J.	Fiedler, B.		Bryant, M.	Knudsen, C.
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Diamond, S.	Erkelens, H.		Seiniger, S.	Zung, M.

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Artières, L.	Cauhape, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

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Basses.

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Vondrak, A.	Gerhardt, G.	Frankel, I.	Demetrides, L.	Oliver, F.

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Schindler, G.	Gebhardt, W.	Perret, G.	Adam, E.
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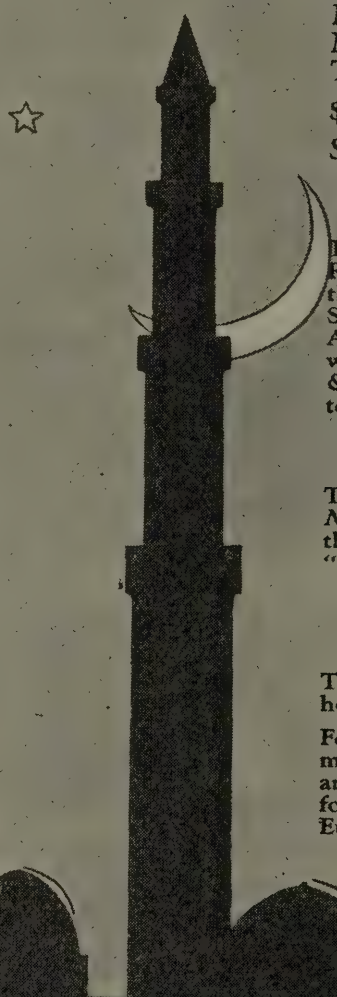
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FRIDAY EVENING, MARCH 12

AT 8.15

PROGRAMME

Vivaldi Concerto in E minor for String Orchestra
(Edited by A. Mistovski)

I. Vigoroso.
II. Largo.
III. Allegro.

Haydn Symphony in G major, "The Surprise"
(B. & H. No. 6)

I. Adagio; Allegro assai.
II. Andante.
III. Menuetto.
IV. Allegro di molto.

DeFalla . . Three Dances from the Ballet, "El Sombrero de tres picos." ("The Three-Cornered Hat")

I. The Neighbors.
II. Dance of the Miller.
III. Finale Dance.

Wagner Prelude and "Liebestod" from "Tristan and Isolde"

Wagner . . . Prelude to "The Mastersingers of Nuremberg"

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Concerto in E minor for String Orchestra . Antonio Vivaldi

(Born about 1680 at Venice; died there in 1743)

This concerto was edited for an Oxford publishing house by A. Mistovski.

Vivaldi was born some time during the latter half of the seventeenth century at Venice, where his father was violinist at St. Mark's Church. Little is known about Antonio's early history. It is supposed that he spent several years in Germany. We know that he was director of music to Duke Philip of Hesse—some say Duke Philip of Hesse-Philippsthal, Ernest Ludwig—at Mantua, where the Duke had a residence from 1707 to 1713, when he returned to Venice. He was appointed *maestro de concerti* at the Ospedale-della Pietà, a foundling hospital for girls, with a choir and an orchestra, all women. In 1714 he was appointed violinist at St. Mark's Church. He was red-headed and a priest, so he was known as "Il Prese rosso."

Vivaldi composed a great quantity of music for the violin (according to Riemann, there are in Dresden alone eighty concertos in manuscript), and he wrote operas from 1713 to 1739—thirty-eight, it is said,—twenty-two of them for Venice. Few of his works have been printed. His published compositions include twelve trios for two violins and violoncello (Op. 1); eighteen violin sonatas with bass (Op. 2 and 5);

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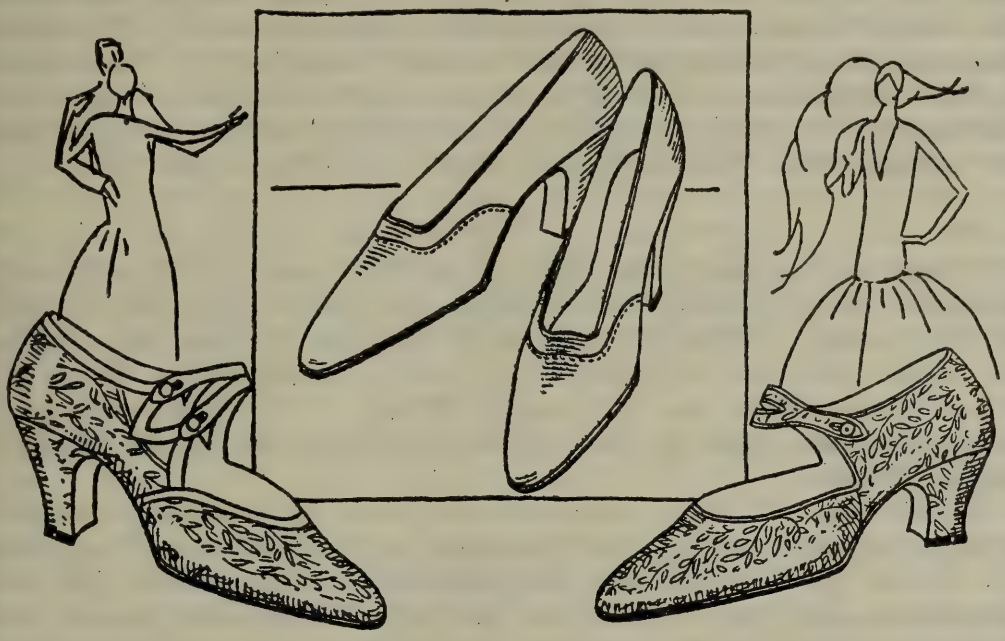
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It has long been said that Bach transcribed eleven of Vivaldi's violin concertos, six for clavier, four for organ, and Bach's concerto in A minor for four claviers (Vivaldi's concerto in B minor for four solo violins); but about 1912 the authenticity of Bach's transcriptions of the concertos for the organ was strenuously denied. Other transcriptions for the clavier were made by Duke Ernst of Saxony, Benedetto Marcello, and Telemann.

Vivaldi was a virtuoso, and as a composer he has been accused of writing for mere display and inventing novel effects to win applause. Dr. Burney pooh-poohed his "Stravaganze" for solo violin. Sir John Hawkins said of Op. 8: "The first four concertos are a pretended paraphrase in musical notes of so many sonnets on the four seasons, wherein the author endeavors by the force of harmony and particular modifications of air and measure to excite ideas correspondent with the sentiments of the several poems." But the Germans, Bach, Benda, and Quanz among them, thought highly of the Venetian.

Vivaldi developed the concerto form invented by Giuseppe Torelli.

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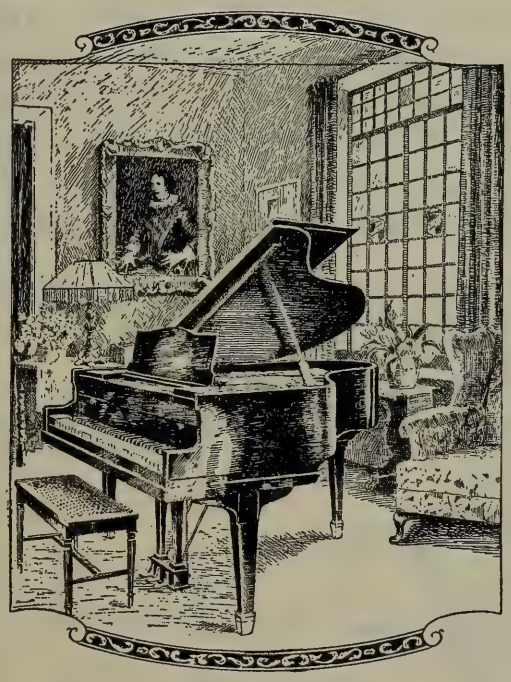
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Sir Hubert Parry said of Vivaldi: "He represented the tendency of Italian art towards harmonic forms, such as were met with in Italian opera, in which, so far, simple clearness of design and superficial effectiveness were the principal virtues. He was essentially a violinist, and, at times, especially in slow movements when the aptness of the violin for expressive melody invited him, he showed facility, glibness, and a certain mastery of technic, but his ideas in such movements were little more than poses. But he had a great reputation as a representative of Italian instrumental art, and it was possibly on that ground that Bach subjected his works to the close study which arranging them for the clavier implied." Sir Hubert admitted later, in his Life of Bach, that Bach's violin concertos written in the Cöthen period are akin to the Vivaldi type.

Eugene Ysaye played Vivaldi's Concerto, G major, for violin with strings and orchestra, at a concert of the Boston Symphony Orchestra, on March 8, 1913.

He had played Vivaldi's Concerto, C major, with organ (MS), at his recital in Symphony Hall, December 1, 1912.

Vivaldi's Concerto, D minor, for orchestra with organ, edited by Alexander Siloti, was performed at a concert of the Boston Symphony Orchestra in Boston, October 10, 1925, Mr. Koussevitzky conductor.



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Symphony, G major "The Surprise" (B. & H. No. 6) Josef Haydn

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809)

This symphony, known as "The Surprisé," and in Germany as the symphony "with the drumstroke," is the third of the twelve Salomon symphonies as arranged in the order of their appearance in the catalogue of the Philharmonic Society (London). It is numbered 42 in Sieber's edition; 36 in the Conservatory of Paris Library; 6 in Breitkopf & Härtel's edition; 3 in Bote and Bock's; 140 in Wotquenne's Catalogue; 4 in Peters'.

Composed in 1791, this symphony was performed for the first time on March 23, 1792, at the sixth Salomon concert in London. It pleased immediately and greatly. *The Oracle* characterized the second movement as one of Haydn's happiest inventions, and likened the Surprise—which is occasioned by the sudden orchestral crashes in the Andante—to a shepherdess, lulled by the sound of a distant waterfall, awakened suddenly from sleep and frightened by the unexpected discharge of a musket.

Griesinger in his Life of Haydn (1810) contradicts the story that Haydn introduced these crashes to arouse the English women from sleep. Haydn also contradicted it; he said it was his invention only to surprise the audience by something new. "The first allegro of my symphony was received with countless 'Bravo's,' but enthusiasm rose to its highest pitch after the Andante with the drumstroke. *'Ancora! ancora!'* was cried out on all sides, and Pleyel himself complimented me on my idea." On the other hand, Gyrowetz, in his Autobiography, page 59 (1848), said that he visited Haydn just after he had composed the Andante, and Haydn was so pleased with it that he played it to him on the piano, and, sure of his success, said with a roguish laugh: "The

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women will cry out here!" C. F. Pohl added a footnote, when he quoted this account of Gyrowetz, and called attention to Haydn's humorous borrowing of a musical thought of Martini to embellish his setting of music to the commandment, "Thou shalt not steal," when he had occasion to put music to the Ten Commandments. The "Surprise" Symphony was long known in London as "the favorite grand overture."

The symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement opens with a slow and short introduction, Adagio cantabile, G major, 3-4. A melodious phrase for wood-wind and horns alternates with chromatic developments in the strings. The main body of the movement is Vivace assai, G major, 6-8. The first section of the first theme is given out piano by the strings, and the second section follows immediately, forte, for full orchestra. This theme is developed at unusual length. The second and playful theme is in D major. A side theme is more developed than the second, and ends the first part of the movement with passage-work. The free fantasia is short. The third part is much like the first. The second and side themes are now in the tonic. There is no coda.

II. Andante, C major, 2-4. The theme was used by Haydn in his "Seasons" (1801) in Simon's air, where the plowman whistles a tune:

With eagerness the husbandman
His tilling work begins;
In furrows long he whistling walks
And tunes a wonted lay.

(This wretched version of the German was published in the original edition of the full score (1802–03), for it was found impossible to use Thomson's original poem with the German text. The later translations—as the one beginning "With joy th' impatient Husbandman"—make no allusion to the farmer's "whistling . . . a wonted lay." In

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this air from "The Seasons" the piccolo represents the husbandman's whistling; the "wonted lay"—the theme of this Andante in the "Surprise" Symphony—is not in the voice part, but it is heard now and then in the accompaniment, as a counter-theme.)

The strings give out this theme piano and pianissimo; after each period the full orchestra comes in with a crash on a fortissimo chord.* Variations of the theme follow: (1) melody, forte, in second violins and violas; (2) C minor *ff*, with modulation to E-flat major; (3) E-flat major, melody at first for oboe, then for violins, with pretty passages for flute and oboe; (4) full orchestra *ff*, then piano with the melody changed. There is again a fortissimo with a fermata, and it seems as though a fifth variation would begin piano, but the melody apparently escapes and the movement ends *pp*.

III. Menuetto: Allegro molto, G major, 3-4. The trio is in the tonic.

IV. Allegro di molto, G major, 2-4. This finale is a rondo on two chief themes, interspersed with subsidiary passage-work.

THREE DANCES TAKEN FROM THE BALLET "THE THREE-CORNERED HAT" ("EL SOMBRERO DE TRES PICOS") . . MANUEL DE FALLA

(Born at Cadiz, November 23, 1877; now living)

I. The Neighbors. II. The Miller's Dance. III. Final Dance.

The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side drum, bass drum, cymbals, triangle, xylophone, tam-tam, castanets, celesta, harp, piano, and the usual strings.

"When the Russian Ballet visited Spain, Serge de Diaghilev was so much interested in the work of de Falla that he commissioned him to

*William Foster Apthorp said that, when Julien visited Boston with his famous orchestra in 1853–54, he chose this movement as one of his battle horses. "To make the 'surprise' still more surprising, he added an enormous bass-drum, the largest, I believe, ever seen in this country up to the time."

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write a ballet on the subject of Alarcón's novel, 'El Sombrero de Tres Picos.'"

This ballet "The Three-cornered Hat" was performed for the first time on any stage by the Russian Ballet at the Alhambra, London, on July 23, 1919. The scenario was arranged by Martinez Sierra; the stage settings and costumes were designed by Pablo Picasso. The Miller, Léonide Massine; the Corregidor, Léon Woisikovsky; the Miller's Wife, Thamar Karsavina; the Corregidor's Wife, Miss Grantzeva; the Dandy, Stanislas Idzikovsky; the Singer, Zoia Rosovsky. Ernest Ansermet conducted.

Joaquin Turina says (*The Chesterian,* May, 1920) that the first version of "The Three-cornered Hat" was produced at the Eslava Theatre, Madrid, under the title of "El Corregidor y la Molinera." Turina was then conducting this theatre's orchestra. The "pantomime" of de Falla was accompanied by only seventeen players. "The composer was confronted with one great difficulty, and that was to follow musically the action of the play without spoiling the unity of his score. The music therefore continually reflected a certain anxiety on the composer's part, as if he were trying to disentangle himself, so to speak, from the external network. The transformation of the 'pantomime' into a ballet at once cleared away all these difficulties. This is quite natural, for in the new version the action became reduced to a strictly indispensable minimum, and the dances became predominant, those already existing being considerably amplified."

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Turina finds the Miller's Dance the most interesting, "because of its typically Andalusian character, its fascinating rhythm which is like an affirmation of southern art, and its Moorish character." In the Final Dance the jota and the folk theme called *vito* are introduced.

The *Daily Telegraph* (July 24) said of the ballet:—

"Over the whole brisk action is the spirit of frivolous comedy of a kind by no means common only to Spain of the eighteenth century. A young miller and his wife are the protagonists, and if their existence be idyllic in theory, it is extraordinarily strenuous in practice—chorographically. But that is only another way of saying that M. Massine and Madame Karsavina, who enact the couple, are hardly ever off the stage, and that both of them work with an energy and exuberance that almost leave one breathless at moments. The miller and his wife between them, however, would scarcely suffice even for a slender ballet plot. So we have as well an amorous Corregidor (or Governor), who orders the miller's arrest so that the way may be cleared for a pleasant little flirtation—if nothing more serious—with the captivating wife. Behold the latter fooling him with a seductive dance, and then evading her admirer with such agility that, in his pursuit of her, he tumbles over a bridge into the mill-stream. But, as this is comedy, and not melodrama, the would-be lover experiences nothing worse than a wetting, and the laugh, which is turned against him, is renewed when, having taken off some of his clothes to dry them, and gone to rest on the miller's bed, his presence is discovered by the miller himself, who, in revenge, goes off in the intruder's garments after scratching a message on the wall to the effect that 'Your wife is no less beautiful than mine!' Thereafter a "gallimaufry of gambols' and—curtain!"

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For the following information about de Falla we are indebted to "The Music of Spain" by Carl Van Vechten (N.Y. 1918) :—

De Falla studied harmony with Alejandro Odero and Enrique Broca. Going to Madrid he took pianoforte lessons of José Trigo and studied composition with Felipe Pedrell. Before de Falla was fourteen the Madrid Academy of Music awarded him the first prize for pianoforte-playing. Between 1890 and 1904 he was busy as a virtuoso and a composer. In 1907, going to Paris, he was befriended by Debussy and Dukas. At that time his only published works were Quatres Pièces Espagnoles: Aragonesa, Cubana, Montañesa, and Andaluza for the pianoforte; and three songs: Les Colombes, Chinoiserie, and Seguidille (words by Gautier). He made his début in Paris as a pianist in 1910. The next year he played in London. In 1905 his opera "La Vida Breve" won a prize in Madrid. The opera was produced at Nice on April 1, 1913. An American, Lillian Grenville, took the part of Salud. This opera was given at Madrid on November 14, 1914. De Falla returned to Spain when the World War broke out. His second work for the stage, an opera, "El Amor Brujo," was produced at Madrid on April 15, 1915. It failed. "The composer suppressed the spoken and sung parts, enlarged the orchestration, and made of it a symphonic suite, 'semi-Arabian' in style. Pastera Imperio, too, has used this music for her dances."

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Lejana, and En los Jardines de la Sierra de Córdoba," a suite of Night Pieces, was first performed in 1916 at Madrid. "The thematic material is built, as in 'La Vida Breve' or in 'El Amor Brujo' on rhythms, modes, cadences, or forms inspired by but never borrowed from Andalusian folk-song."

De Falla and his pupil, Miss Rosa Garcia Ascott, played in Paris on June 3, 1920, his transcription of "Night in Spanish Gardens" for two pianofortes. On May 29, 1920, in Paris, Mme. Madeleine Greslé sang in Spanish "Seven Spanish Folk-Songs" arranged by de Falla, who accompanied her. In 1920 he was said to be at work on "El retablo de Maese Pedro," attempting to set music to an episode in "Don Quixote." He has written a Fantasia for pianoforte. His "Seguidilla" was sung in Boston by Mme. Eva Gauthier, March 21, 1920.

Prelude and "Love-Death" from "Tristan and Isolde"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The subject of "Tristan und Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year. The composition of the first act was completed at Zürich, December 31, 1857 (some say, but only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859.

This "action" in three parts was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865.* The first performance in America was at the Metropolitan, New York, December 1, 1886.†

*Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marke, Zuttmayer; Isolde, Mme. Schnorr von Carolsfeld; Brangäne, Miss Deinet. Hans von Bülow conducted.

†Tristan, Albert Niemann; Kurvenal, Adolf Robinson; Melot, Rudolph von Milder; Marke-Emil Fischer; Isolde, Lilli Lehmann; Brangäne, Marianne Brandt; Ein Hirt, Otto Kemlitz; Steuer, mann, Emil Sänger; Seeman, Max Alvary. Anton Seidl conducted.

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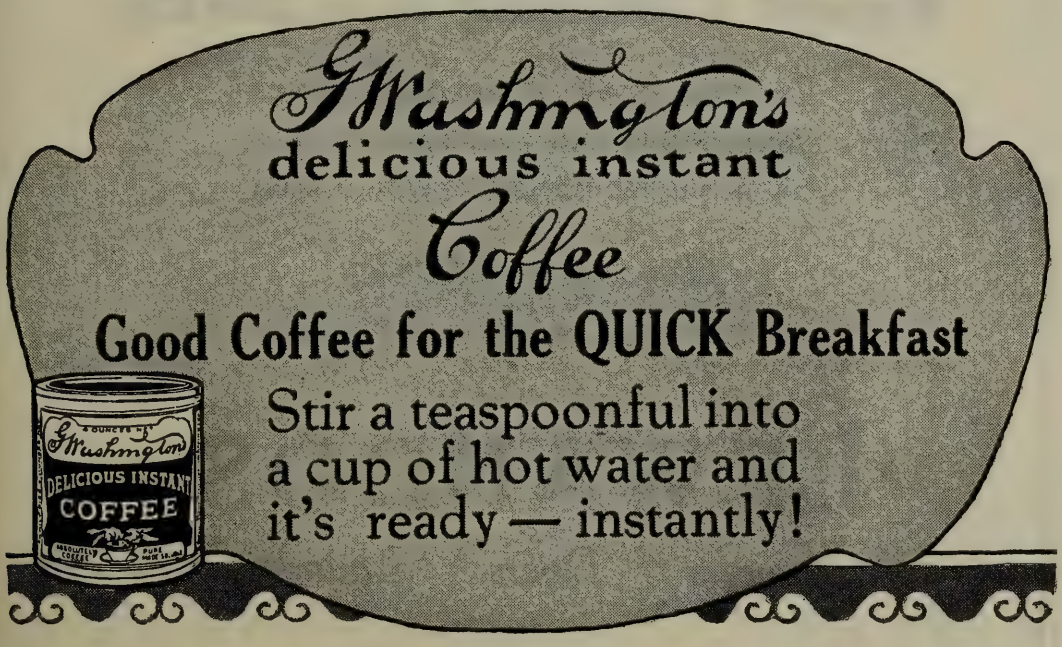


The first performance in Boston was at the Boston Theatre, April 1, 1895.*

The Prelude and the Love-Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.

Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme

*Tristan, Max Alvary; Kurvenal, Franz Schwartz; Melot, James F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanov; Isolde, Rosa Sucher; Brangäne, Marie Brema. Walter Damrosch conducted.



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characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, Langsam und schmachtend (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes.

These phrases form a theme known as the Love Potion motive, or the motive of Longing; for passionate commentators are not yet agreed about the terminology. The second theme, again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and the usual strings.

The first performance in Boston of the Prelude and Love-Death (orchestral) was at Theodore Thomas's concert of December 6, 1871.

Prelude to "The Mastersingers of Nuremberg"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes combined in various ways. The tonality of C major is well maintained.

2. A second period, E major, of lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode in the nature of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously



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with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie (compare Elgar's theme of "London Citizenship" in "Cockaigne"). Secondary figures are formed from disintegrated portions of this theme.

The exposition of the initial theme, with the first development, leads to a second theme. It is essentially lyrical; given at first to the flute, it hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A flourish of violins leads to a third theme, intoned by the brass, sustained by harp. This theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a broadly extended melody,—the theme

*See "Der Meistersinger in Geschichte und Kunst," by Curt Mey (Carlsruhe), 1892, pp. 56–57

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that characterizes in general the love of Walther and Eva. Here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. Now there is an allegretto. "The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the violoncellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—'What? He? Does he dare? *Scheint mir nicht der Rechtel!*' 'He's not the fellow to do it.' And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead."

After a return to the short episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed broadly. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

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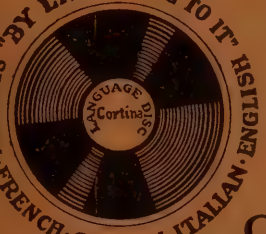
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SERGE KOUSSEVITZKY, Conductor

Programme of the

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FRIDAY EVENING, APRIL 9, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Fiedler, A.

Avierino, N.
Bernard, A.
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Deane, C.

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Bedetti, J.
Keller, J.
Zighera, A.
Barth, C.
Langendoen, J.
Belinski, M.
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Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Seydel, T.
Gerhardt, G.
Ludwig, O.
Frankel, I.
Kelley, A.
Demetrides, L.
Girard, H.
Oliver, F.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Allegra, E.
Arcieri, E.

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Vannini, A.

Bassoons.

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Battles, A.

English Horn.

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Bass Clarinet.

Mimart, P.

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Schindler, G.
Neuling, H.
Lorbeer, H.

Horns.

Valkenier, W.
Gebhardt, W.
Van Den Berg, C.
Lannoyo, M.

Trumpets.

Mager, G.
Perret, G.
Schmeisser, K.
Mann, J.
Kloepfel, L.

Trombones.

Rochut, J.
Adam, E.
Hansotte, L.
Kenfield, L.

Tuba.

Sidow, P.

Harps.

Holy, A.
Caughey, E.

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SERGE KOUSSEVITZKY, Conductor

FIFTH CONCERT

FRIDAY EVENING, APRIL 9

AT 8.15

PROGRAMME

Bach Concerto No. 2 in F major, for Violin, Flute, Oboe and Trumpet (Edited by Felix Mottl)

(Messrs. BURGIN, LAURENT, GILLET, MAGER)

I. Allegro moderato.
II. Andante.
III. Allegro.

Mendelssohn . . . Concerto in E minor for Violin, Op. 64

I. Allegro molto appassionato.
II. Andante.
III. Allegretto non troppo; allegro molto vivace.

Tchaikovsky Symphony No. 4 in F minor, Op. 36

I. Andante sostenuto; moderato con anima (in movimento di valse).
II. Andantino in modo di canzona.
III. Scherzo; pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

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There will be an intermission of ten minutes before the symphony

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(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750)

This composition is the second of the six Bradenburg concertos. Completed March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Bradenburg, the youngest son of the Great Elector by a second wife. The prince was provost of the Cathedral at Halberstadt. He was a bachelor, and he lived now at Berlin and now on his estate at Malchow. Fond of music, and not in an idle way, he was extravagant in his tastes and mode of life, and often went beyond his income of nearly fifty thousand thalers. He met Bach—some say at Carlsbad—in 1718 or 1720, and asked him to write some pieces for his private orchestra, which contained players of high reputation.

Bach sent the pieces entitled "Concerts avec Plusieurs Instruments" to Berlin, with a dedication in French. This dedication was probably written by some courtier at Cöthen, where Bach was then living. Nothing is known about the reception, nor is it known whether they were ever played at the palace of the prince. It was his habit to catalogue his music; but the name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos, were recorded. Spitta thinks that the pieces were probably included in miscellaneous lots, as "77 concertos by different masters for various instruments at 4 ggr (al-



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together 12 thlr, 20 ggr)"; or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Bradenburg concertos came into the possession of J. P. Kirnberger. They were then owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

In the dedication to "Son Altesse Royalle, Monseigneur Crêtien Louis, Marggraf de Bradenburg, etc., etc.," dated Cöthen, March 24, 1721, Bach entreated the Margrave "very humbly" "not to judge the imperfections of the concertos by the severity of that fine and delicate taste which every one knows that he possesses; but rather to see in them, by his kind consideration, the profound respect and the very humble allegiance which they seek to convey."

The original autograph bears the title "Concerto 2do à 1 Tromba, 1 Flauto, 1 Hautbois, 1 Violino concertati, è Violini, 1 Viola è Violone in Ripieno con Violoncello è Basso per il Cembalo."

The original version has seldom been used, mainly on account of the high range of Bach's music for the trumpet. Kretzschmar suggested instead of the trumpet a second violin rather than the C clarinet or the lower octave of trumpet. Felix Mottl divided the trumpet part between two trumpets. He used the lower octaves in the extreme high passages and he added wood-wind instruments and horns. This version was played for the first time in Boston at a Symphony concert, December 28, 1901, Mr. Gericke, conductor.

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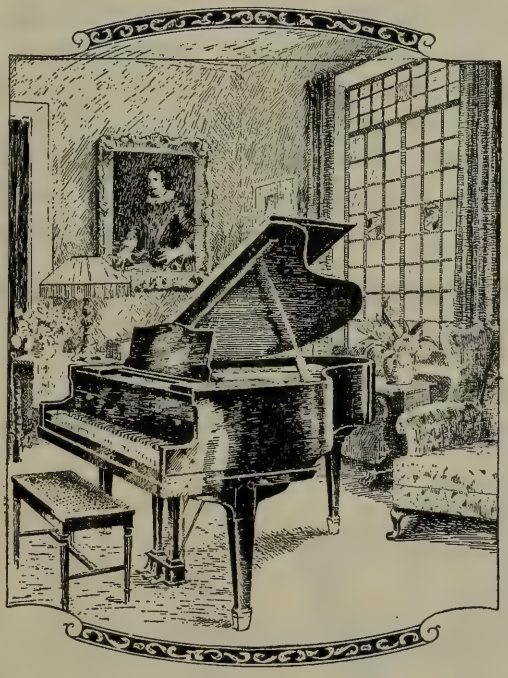
FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1874.)

Mendelssohn in his youth composed a violin concerto with accompaniment of stringed instruments, also a concerto for violin and pianoforte (1823) with the same sort of accompaniment. These works were left in manuscript. It was at the time that he was put into jackets and trousers. Probably these works were played at the musical parties at the Mendelssohn house in Berlin on alternate Sunday mornings. Mendelssohn took violin lessons first with Carl Wilhelm Henning and afterwards with Eduard Rietz,* for whom he wrote this early violin concerto. When Mendelssohn played any stringed instrument, he preferred the viola.

As early as 1838 Mendelssohn conceived the plan of composing a violin concerto in the manner of the one in E minor, for on July 30 he wrote to Ferdinand David: "I should like to write a violin concerto for you next winter. One in E minor is running in my head, and the beginning does not leave me in peace." On July

*Mendelssohn spelled this musician's name "Ritz." They were intimate friends. Born in 1802 in Berlin, Rietz died there in 1832. He played in the Royal Orchestra and was a tenor in the Singakademie. In 1826 he founded and conducted the Philharmonic Society. His career as a violin virtuoso was cut short by a nervous affection of the left hand.



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24 of the next year he wrote from Hochheim to David, who had pressed him to compose the concerto: "It is nice of you to urge me for a violin concerto! I have the liveliest desire to write one for you, and if I have a few propitious days here, I'll bring you something. But the task is not an easy one. You demand that it should be brilliant, and how is such a one as I to do this? The whole of the first solo is to be for the E string!"

The concerto was composed in 1844 and completed on September 16 of that year at Bad Soden, near Frankfort-on-the-Main. David received the manuscript in November. Many letters passed between the composer and the violinist. David gave advice freely. Mendelssohn took time in revising and polishing. Even after the score was sent to the publishers in December there were more changes. David is largely responsible for the cadenza as it now stands.

The parts were published in June, 1845; the score in April, 1862.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

Mendelssohn played parts of the concerto on the pianoforte to his friends; the whole of it to Moscheles at Bad Soden.

The first performance was from manuscript at the twentieth Gewandhaus concert in Leipsic, March 13, 1845. Ferdinand David was the violinist. Neils W. Gade conducted. Mendelssohn did not leave Frankfort. At this concert Beethoven's music to "The Ruins of Athens" was performed, and the programme stated that the greater portion of it was still unpublished.

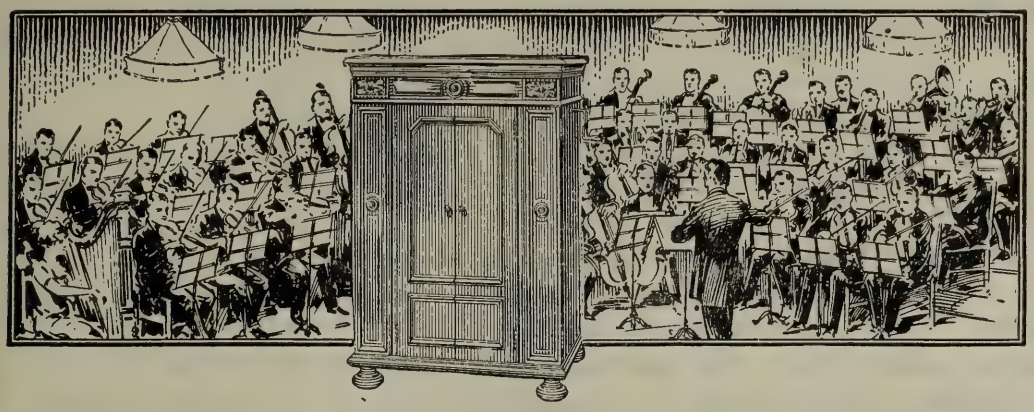
The second performance was at a Gewandhaus concert in Leipsic, October 23, 1845. David was the violinist and Mendelssohn conducted. The third was at Dresden in the hall of the Hôtel de Saxe, November 10, 1845, at one of the concerts founded by Hiller and Schumann. The violinist was Joseph Joachim, then fourteen years old. He took the place of Clara Schumann, who had been announced as soloist, but was sick. Ferdinand Hiller conducted.

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At this concert the second version of Schumann's "Overture, Scherzo, and Finale" was performed for the first time.

The concerto is in three connected movements. The first, Allegro molto appassionato,* E minor, 2-2, begins immediately after an introductory measure with the first theme given out by the solo violin. This theme is developed at length by the solo instrument, which then goes on with cadenza-like passage-work, after which the theme is repeated and developed as a tutti by the full orchestra. The second theme is first given out pianissimo in harmony by clarinets and flutes over a sustained organ-point in the solo instrument. The chief theme is used in the development which begins in the solo violin. The brilliant solo cadenza ends with a series of arpeggios, which continue on through the whole announcement of the first theme by orchestral strings and wind. The conclusion section is in regular form. There is no pause between this movement and the Andante.

The first section of the Andante, C major, is a development of the first theme sung by the solo violin. The middle part is taken up with the development of the second theme, a somewhat agitated melody. The third part is a repetition of the first, with the melody in the solo violin, but with a different accompaniment. Mendelssohn originally intended the accompaniment (strings) to the first theme to be played pizzicato. He wrote to David, "I intended to write in this way, but something or other—I don't know what—prevented me."

The Finale opens with a short introduction, Allegretto non troppo, E minor, 4-4. The main body of the Finale, Allegro molto vivace, E major, 4-4, begins with calls on horns, trumpets, bassoons, drums, answered by arpeggios of the solo violin and tremolos in the strings. The chief theme of the rondo is announced by the solo instruments. The orchestra has a second theme, B major; the violin

*The indication in the original score is Allegro con fuoco.

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Interviews by appointments

one in G major. In the recapitulation section the fortissimo second theme appears again, this time in E major. There is a brilliant coda.

* * *

Joseph Burke, the actor, played the concerto at a concert of the Philharmonic Society in New York, November 24, 1849.

Symphony in F minor, No. 4, Op. 36 Peter Iljtsch Tchaikovsky

(Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky composed this symphony during the winter of 1877–78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassov. The first draft was finished in May, 1877. He began the instrumentation on August 23, of that year, and finished the first movement September 24. He began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Walter Damrosch conductor.

The Andante and the Scherzo were played in Boston for the first time at a Symphony concert, October 18, 1890. Mr. Nikisch conducted. They were played here at an extra concert of the Symphony Orchestra, March 2, 1892. The first performance in Boston of the

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whole symphony was by the New York Symphony Orchestra, Walter Damrosch conductor, at the Tremont Theatre, April 20, 1893. The first performance of the whole symphony at a concert of the Boston Symphony Orchestra was on November 18, 1896, Mr. Paur conductor. The Symphony was played at concerts of the Boston Symphony Orchestra in Boston, March 26, 1904, October 21, 1905, October 16, 1909, February 10, 1912, February 14, 1914, March 3, 1916, December 28, 1917, November 25, 1921.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky. She was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died. She was left with eleven children and a fortune of "many millions of rubles." Dwelling at Moscow, fond of music, she admired beyond measure certain works by Tchaikovsky. Inquiring curiously concerning his character as a man and about his worldly circumstances, she became acquainted with Kotek, a pupil of Tchaikovsky in composition. Through him she gave Tchaikovsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt. She sent him three thousand rubles; in the

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fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation; but she insisted that they should never meet. They never spoke together; their letters were frequent and intimate. Tchaikovsky poured out his soul to this woman, described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional; was pure in thought and action; a woman that was compassionate, not sentimental.*

The composer wrote to her May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very nervous, worried, and irritable state, highly unfavorable to composition and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote August from Kamenka: "The first movement has cost me much

*In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indifference, so that Tchaikovsky mourned the loss of the friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.

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trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejda Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,* I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the

*There is reference here to the crazed condition of Tchaikovsky after his amazing marriage to Antonina Ivanovna Milioukov. The wedding was on July 18, 1877. He left his wife at Moscow, October 6. See the Programme Book of the Boston Symphony Orchestra for January 31, 1903 (pp. 721–724).

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manuscript of my last composition to be in your possession. Now I am not only well, but thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when you first look at it, therefore do not hurry judgment, but write what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a metronome costs there at least thirty francs. You are the only conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played pizzicato, the quicker the pace, the better; yet I have no precise idea of what speed can be attained in pizzicato."

In a long letter to Mme. von Meck from Florence, March 1, 1878, Tchaikovsky gave the programme of the Fourth Symphony, with thematic illustration in notation:—

"The Introduction is the kernel, the quintessence, the chief thought of the whole symphony." He quotes the opening theme, sounded by horns and



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List of Works Performed at these Concerts during the Season of 1925-1926

BACH

Brandenburg Concerto No. 3 in G major, for String Orchestra — I. November 27

Concerto No. 3 in F major, for Violin, Flute, Oboe and Trumpet (Edited by FELIX MOTTL) — V. April 9
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BERLIOZ

Overture to "Benvenuto Cellini" — III. February 5

COPLAND

"Music for the Theatre" — II. January 8

DEBUSSY

"Prélude à l'Après-Midi d'un Faune" ("Prelude to the Afternoon of a Faun"), Eclogue by S. Mallarmé — I. November 27

DEFALLA

Three Dances from the Ballet, "El Sombrero de tres picos" ("The Three-Cornered Hat") — IV. March 12

DUKAS

"L' Apprenti Sorcier ("The Sorcerer's Apprentice") Scherzo (after a ballad by Goethe) — I. November 27

GALLIARD

Sonata in G major (Freely Transcribed for Small Orchestra by MAXIMILIAN STEINBERG) — III. February 5

HAYDN

Symphony in G major, "The Surprise" (B. & H. No. 6) — IV. March 12

MENDELSSOHN

Concerto in E minor for Violin, Op. 64 — V. April 9
Soloist: RICHARD BURGIN

PROKOFIEFF

Third Concerto for Piano, Op. 26 — III. February 5
Soloist: SERGE PROKOFIEFF

PURCELL-WOOD

Trumpet Voluntary — II. January 8

RIMSKY-KORSAKOV

Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35 — III. February 5

STRAUSS

An Alpine Symphony, Op. 64 — II. January 8

TCHAIKOVSKY

Symphony No. 6, in B minor, "Pathetic," Op. 74 — I. November 27

Symphony No. 4 in F minor, Op. 36 — V. April 9

VIVALDI

Concerto in E minor for String Orchestra (Edited by A. MISTOVSKI) — IV. March 12

WAGNER

Prelude and "Liebestod" from "Tristan and Isolde" — IV. March 12

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bassoons, Andante, F minor, 3-4. "This is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealously provides that peace and comfort do not prevail, that the sky is not free from clouds,—a might that swings, like the sword of Damocles, constantly over the head, that poisons continually the soul. This might is overpowering and invincible. There is nothing to do but to submit and vainly complain." He quotes the theme for strings, Moderato con anima, F minor, 9-8. "The feeling of despondency and despair grows ever stronger and more passionate. It is better to turn from the realities and to lull one's self in dreams." Clarinet solo with accompaniment of strings. "O joy! What a fine sweet dream! A radiant being, promising happiness, floats before me and beckons me. The importunate first theme of the allegro is now heard afar off, and now the soul is wholly enwrapped with dreams. There is no thought of gloom and cheerlessness. Happiness! Happiness! Happiness! No, they are only dreams, and Fate dispels them. The whole of life is only a constant alternation between dismal reality and flattering dreams of happiness. There is no port: you will be tossed hither and thither by the waves, until the sea swallows you. . Such is the programme, in substance, of the first movement.

"The second movement shows another phase of sadness. Here is that melancholy feeling which enwraps one when he sits at night alone in the house, exhausted by work; the book which he had taken to read has slipped from his hand; a swarm of reminiscences has arisen. How sad it is that so much has already *been* and *gone!* and yet it is a pleasure to think of the early years. One mourns the past and has neither the courage nor the will to begin a new life. One is rather tired of life. One wishes to recruit his strength and to look back, to revive many things in the memory. One thinks on the gladsome hours, when the young blood boiled and bubbled and there was satisfaction in life. One thinks also on the sad moments, on irrevocable losses. And all this is now so far away, so far away. And it is all so sad and yet so sweet to muse over the past.

"There is no determined feeling, no exact expression in the third movement. Here are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated. The mood is now gay, now mournful. One thinks about nothing; one gives the fancy loose reins, and there is pleasure in drawings of marvellous lines. Suddenly rush into the imagination the picture of a drunken peasant and a gutter-song. Military music is heard passing by in the distance. These are disconnected pictures, which come and go in the brain of the sleeper. They have nothing to do with reality; they are unintelligible, bizarre, out-at-elbows.

"Fourth movement. If you find no pleasure in yourself, look about you. Go to the people. See how it understands to be jolly, how it surrenders itself to gayety. The picture of a folk-holiday. Scarcely have you forgotten yourself, scarcely have you had time to be absorbed in the happiness of others, before untiring Fate again announces its approach. The other children of men are not concerned with you. They neither see nor feel that you are lonely and sad. How they enjoy themselves, how happy they are! And will



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you maintain that everything in the world is sad and gloomy? There is still happiness, simple, native happiness. Rejoice in the happiness of others —and you can still live.

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* * *

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I. Andante sostenuto; moderato con anima (in movimento di valse), F minor, 3-4 and 9-8.

II. Andantino in modo di canzona, B-flat minor, 2-4.

III. Scherzo, "Pizzicato ostinato": Allegro, F major, 2-4.

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IV. Allegro con fuoco, F major. A Russian folk-tune, "In the fields there stood a Birch-tree," is introduced and varied.

When the symphony was first played at Moscow it did not make the impression hoped for by Tchaikovsky. He wrote to Mme. von Meck from Florence: "The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

He had a peculiar weakness for this symphony. He wrote to Mme. von Meck from Florence, December 8, 1878: "I go back to two years ago, and return to the present with joy! What a change! What has not happened during these years! When I began to work at the symphony I hardly knew you at all. I remember very well, however, that I dedicated my work to you. Some instinct told me that no one had such a fine insight into my music as yourself, that our natures had much in common, and that you would understand the contents of this symphony better than any other human being. I love this child of my fancy very dearly. It is one of the things which will never disappoint me."

Again he spoke of the symphony as "a labor of love, an enjoyment like 'Oniegin' and the second Quartet."

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